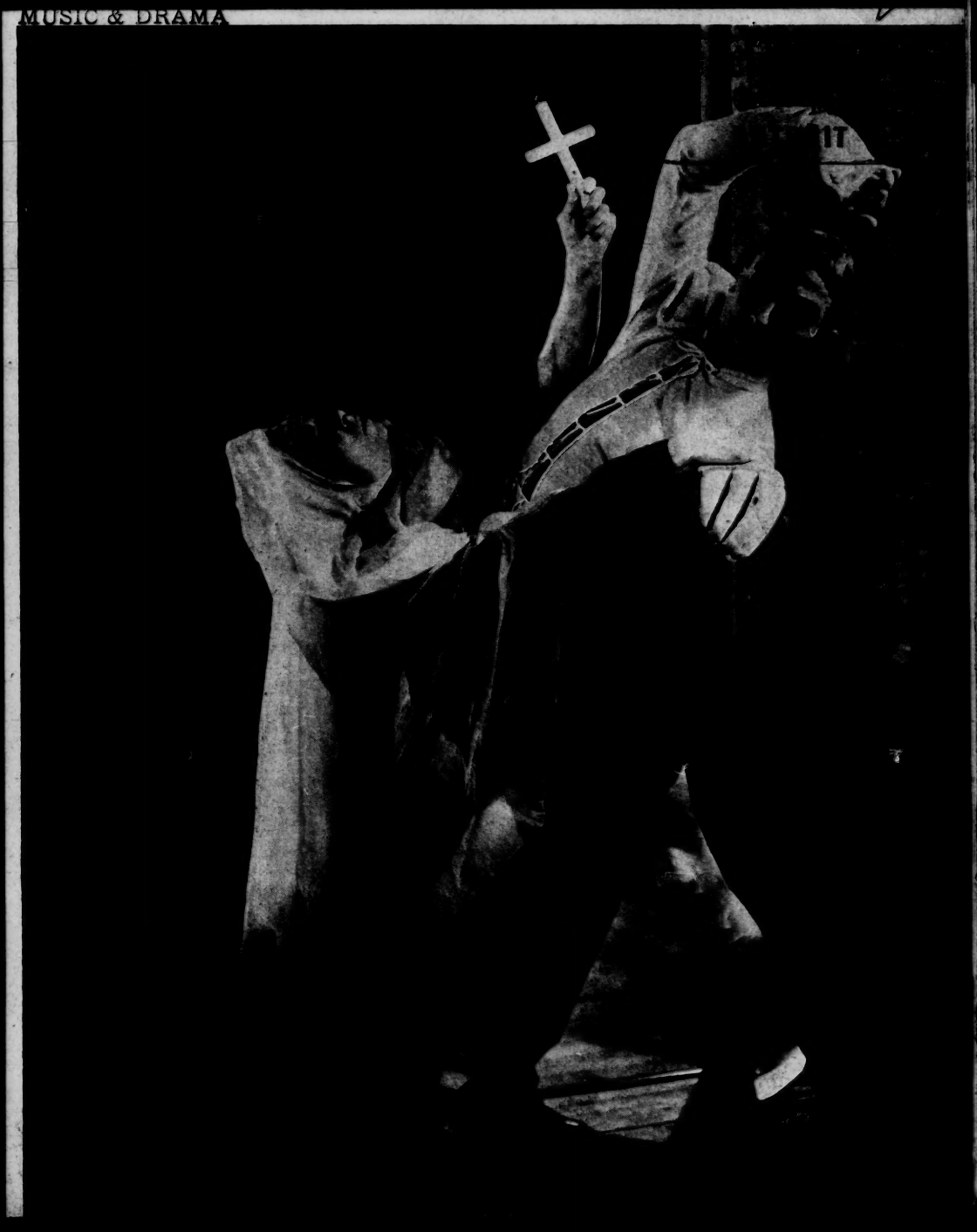
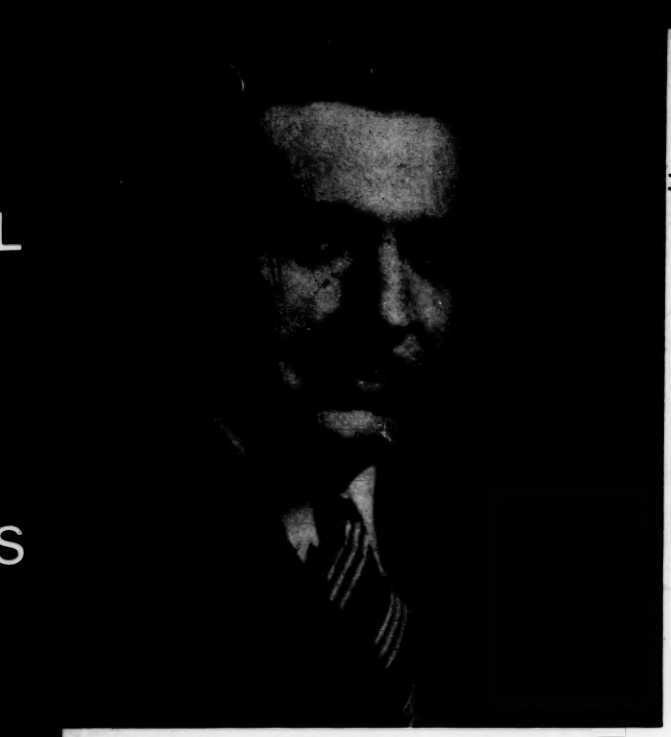
THE AMERICAN

DANCER

MUSIC & DRAMA





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Nov. 28 **BUFFALO, N. Y.**
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Dec. 5 **CINCINNATI, O.**
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Dec. 12 **CHICAGO, ILL.**
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Washington, D. C.
Kansas City, Mo.
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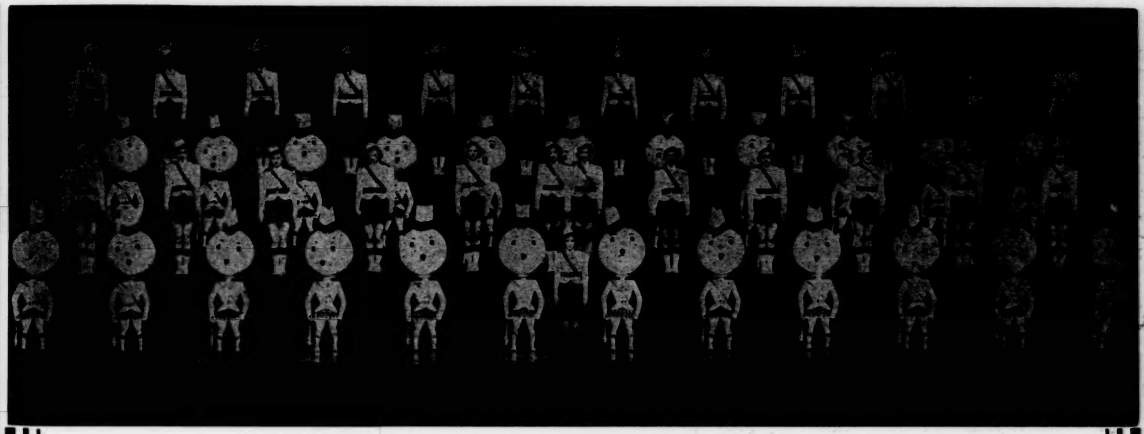

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PRO *and* CON

- *Viewpoints Gleaned from*
- *the Editor's Mail*

Dear Miss Howard:

Enclosed you will find a renewal of my subscription to THE AMERICAN DANCER. Not for anything would I miss a single issue of the magazine which has grown to mean a great deal to me. I look for it eagerly each month and, when it comes, I immediately read it from cover to cover. My students are as enthusiastic about it as I am.

With sincerest wishes for continued success and good luck, I am

Yours truly,
Frances Johnson, Duluth, Minn.

•

Dear Editor:

This is just a short note to say how much I appreciate your interesting magazine. When I found that I had to teach up here, away from everything in the dancing line, the first thing I did was to send for a year's subscription to your magazine; and now I feel that all the dancing news comes straight to my door. It is a very comforting feeling, and next best to being where the news is—in my case, San Francisco.

Could you tell me if there is any way to get back numbers of THE AMERICAN DANCER?

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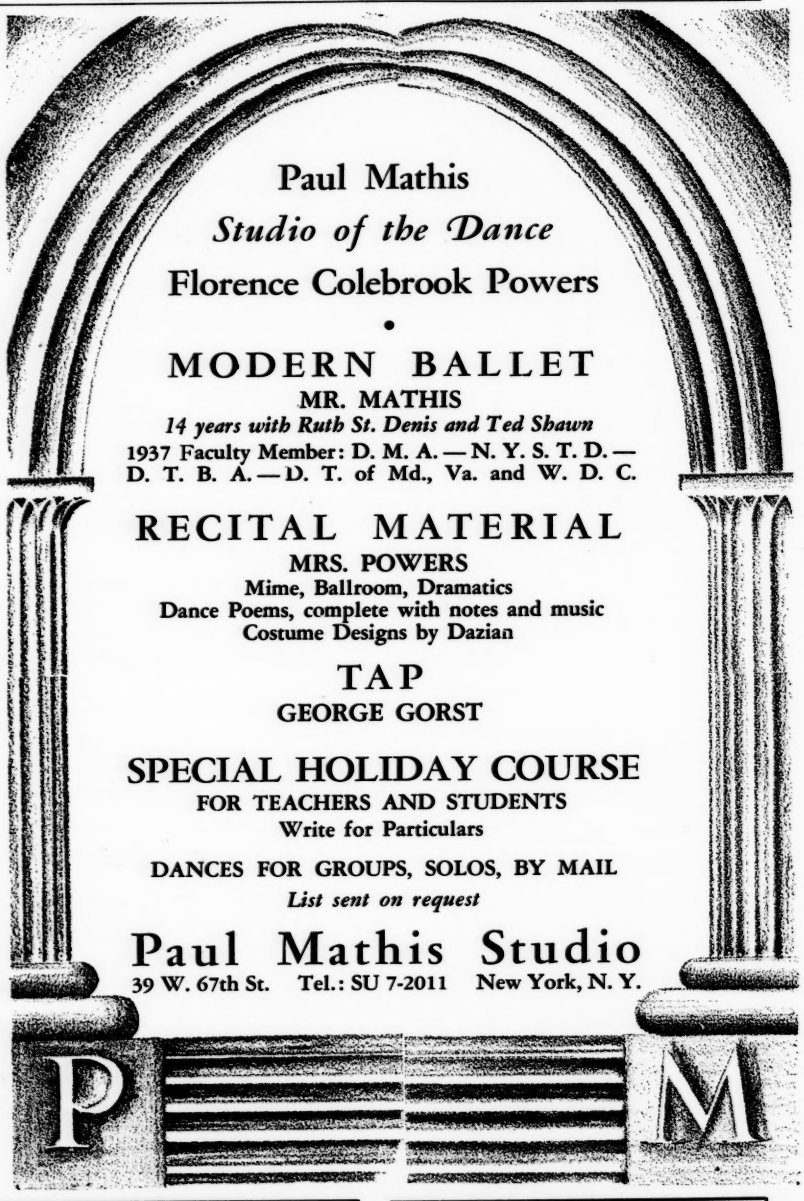
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Vol. XI, No. 1 THE AMERICAN DANCER NOVEMBER, 1937

PUBLISHED MONTHLY BY THE AMERICAN DANCER MAGAZINE PUBLISHING CO., LTD., 250 West 57th Street, New York, N. Y. Entered as Second Class Matter May 5th, 1932, at the Post Office at New York, N. Y., under the act of March 3, 1879. Trade mark registered.

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Price: 25 cents per copy; subscription price, $2.50 a year, $4.00 for two years, in the United States and possessions; Cuba, Mexico, Panama and Canada, $3.00 a year. Other countries, $3.50 a year.

PROMINENT DANCE STUDIOS

• PRO and CON . . .

I feel that I would like to have some of the particularly good issues to keep, if it is at all possible. I hope these "fan-letters" do not take up too much of your time—sometimes it is nice to receive them.

Very sincerely,
Eildon Brander, Lethbridge, Canada.

•

My Dear Miss Howard:

If I were a little boy and you were my mother, you should have the privilege of giving me a sound spanking. My negligence is surely to be classed as uncalled-for, and the

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most profound apology on my part would not be enough to erase completely that one fault—of putting off the renewal of my subscription. I dread to start a letter, and that one bad trait is my only reason for not sending in my subscription earlier.

The ridiculous part of this is that *I would not be without* THE AMERICAN DANCER *for anything!* Why, the magazine seems more and more to be a part of me. I do hope you will forgive me, and I shall try to avoid such an error in the future.

I want to add my compliments to the many hundreds you receive for such a truly grand magazine. *Code of Terpsichore* is far more worthy of a compliment than I can write;

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INDIANAPOLIS, IND.	(HOTEL TO BE ANNOUNCED)	NOVEMBER 28
KANSAS CITY, MO.	HOTEL KANSAS CITIAN	DECEMBER 5
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6. Rain Taps—showy advanced tap
7. On A Sunday Afternoon—intermediate boy and girl
8. Rhythm A La Carte—intermediate heel & toe
9. Bill Robinson Tap—advance heel & toe
10. Three Aces—novelty tap
11. Buddy Ebsen—eccentric heel & toe
12. Grandma's Little Old Lady Chorus—intermediate chorus
13. Tyrolean Chorus—novelty chorus routine
14. Sentimental Weather—intermediate (novel lighting)
15. Lee Dixon & Ruby Keeler—ballroom tap for boy & girl
16. Tyrolean Spade—intermediate novelty tap

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5. Tap Toe Dance—solo (entire dance on toes)
6. The Rustle of Your Bustle—duet (very cute for boy & girl about 8 or 9 yrs. old—a novelty for beginners)
7. Airplane Tap—advanced (very effective, costume sketch inclu.)
8. Tap With Two Pair of Shoes—chorus of girls (real novelty for chorus)
9. Slap My Face—boy & girl (words come with music)
10. Slap My Face—chorus of boys & girls (boys with boxing gloves on)

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3. Rose Petals—toe for solo
4. The Dowagers—cute ballet for group
5. Valse Coquette—toe, solo or group
6. Ballet In Waltz Time—ballet for class
7. The Music Box—dainty toe dance
8. Three Babies See A Bug—cute for beginners

9 INTERMEDIATE DANCES

1. Modern Melody—ballet very modern
2. Valse Bluette—toe
3. Vinyard Ballet—toe for group
4. Valse Mignonne—toe for solo or group
5. Ivory And Old Gold—toe
6. Valse Classique—ballet for solor or group
7. Dancing Butterfly—beautiful solo on toe
8. Futuristic Moods—ballet for group
9. Magic Toes—flashy solo

8 ADVANCED DANCES

1. Viennese Toe—toe solo
2. Blue And Silver Rhythm—for group
3. Wine Ballet—ballet for group
4. Midnight Blue—toe for two girls
5. La Ballerina—toe solo
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8. Buy Yourself A Balloon—song & dance, good number for recital

8 INTERMEDIATE DANCES

1. A Gay Little Geisha—chinese tap for girls solo or class
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3. Zoom—strut with truckin', suzi Q, and the zoom
4. Tennis Tap—novelty for two or more girls
5. Silver Flash—flashy tap for solo or group
6. My Little Buckaroo—a dandy number for boys—solo or group
7. The Minstrel Strut—for pupils good at strutting
8. The Sailboat of Taps—soft shoe for girls—can be used carrying sails

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8. Did You Ever Hear Pete Go Tap Tap Tap—good for boy

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Coast to Coast

• PRO and CON . . .

few editors would go to all that trouble for their readers. The many other articles are all so very much appreciated, and the thrill it gives us each month is worth the waiting we do between issues.

Dancingly yours,
Max Pratt, Topeka, Kansas.

•

Dear Miss Howard:

This letter has not reached you previously because I was away on my vacation, but I certainly do want to continue my subscription to THE AMERICAN DANCER. It has improved my school tremendously and my students wait anxiously each month for its arrival. THE AMERICAN DANCER has given my pupils a much better understanding and appreciation of the art—they study more earnestly, and display much greater enthusiasm and vigor in their dancing.

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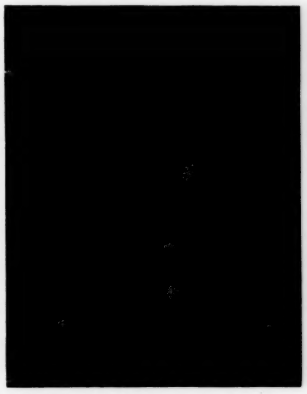

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come so accustomed to this class of people with their tired bodies, bad posture and general slouch, both mental and physical, that it is not surprising that I felt I was gazing upon rare spirits as those of terpsichorean fame glided over the dance floor at the Mayflower Hotel on the evening of August 4, 1937. Indeed, I hesitated to accost them, but in a burst of enthusiasm just as I was leaving I spoke to a couple whom I had singled

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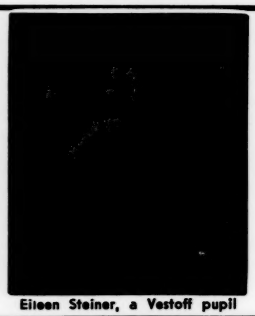

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out during the evening because of their unusual rhythmic grace. As I recall, the young gentleman was Mr. Mellin but the name of his partner escapes me. She was a wisp of a young thing garbed in a long black sheath-like skirt topped by a brief white coat matching her male companion's. They both assured me that they were only too glad to converse with someone, and had been thinking that easterners are a bit cold! And to think we felt it almost an intrusion to address them!

They were from Galveston, Texas, and Shrevesport, Louisiana, and had met at the convention. As my eye wandered from one couple to another not one clumsy pair did I see. Alert, alive, happy and gay they all were and that is what *dancing* makes one. While I have always felt the urge to express myself when dance music is in the air, I realize that from long sedentary work, I seem to have become a lump of clay. But, when the orchestra struck into the Blue Danube, I could resist no longer especially when I saw this group swinging into the quick tempo of the music—an unforgettable picture. And thats the only way to waltz to the imperishable Blue Danube (just as our romantic grandparents did).

The exhibition dance by Raye & Naldi was breath-taking—it was sheer poetry of motion. While this seemed to me to be the high point of the evening, the other dancers were not totally eclipsed by any means. They were all wonderful to look upon.

In this brief dissertation of gratitude for glimpsing this conclave of dancers, I must not forget Fred Kehl, the ace of the dancers. And to think he will be seventy-five years old his next birthday. In him, we have a shining personification of what dancing does to preserve youth with its keen eye, its zest and enthusiasm.

D. M. A., I salute you.

Lucille Agniel Caimes.

•

Dear Sirs:

Your magazine is wonderful and very interesting. Congratulations to the staff and especially to the editor for their very interesting articles. Wish you greater success.

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NOVEMBER

1937

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VOL. 11 No. 1

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ELEANOR MARA *and* PAUL PETROFF *in Francesca da Rimini, David Lichine's new ballet to be presented in this country for the first time by the Ballet Russe this season.*

At Left—
MEDRANO *and* DONNA, *world-famous Spanish team, now in Hollywood.*

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MUSIC AND DRAMA

If You *Can* Dance *You Must* —Says Harry Losee

by ATHOLIE BAYES

GONG! "Ready! One, two, three!" A slight, overcoated figure before a microphone. Five hundred brilliantly costumed lords and ladies, diplomats and soldiers, seated in a great cosmopolitan cafe. There are tables on the balcony and around the shimmering silver rink, the largest man-made rink in the world. Waiters are bowing, serving. Everywhere there is movement, laughter, gaiety.

"One, two three!" Silence. . . . "Ready! Four!" . . . Eighty steel-shod dancers flash forty-five miles an hour across five thousand square feet of glistening ice in the most intensely dramatic ballet yet done on a motion-picture set.

It is easy to see the art of Harry Losee, the dancer, in the art of Harry Losee, the director, as his voice electrifies the chorus, weaving them with skill and artistry into what well might be his own solo dance multiplied by eighty.

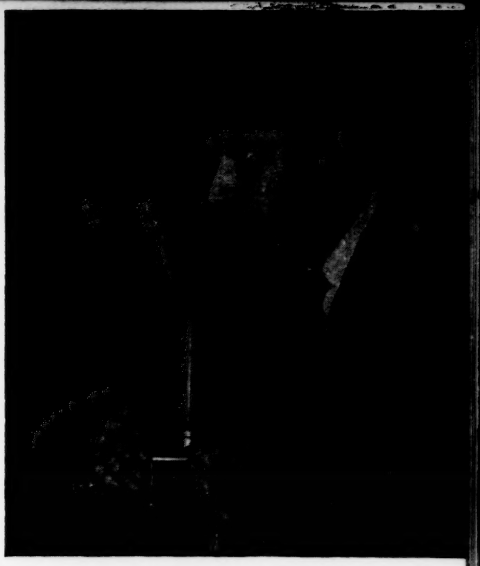
There are four great dance extravaganza ensembles done on ice skates in *Thin Ice,* Twentieth Century Fox's latest co-star vehicle for Sonja Henje and Tyrone Power: the spectacular Russian routine which took seven weeks of rehearsals, and is so fast in tempo that even on an elevated projection platform moving in all directions it was very difficult for the camera to follow the action; the classic ballet, delicate, beautiful, unforgettable, done to the music of *Prince Igor;* the waltz number swaying, living Johann Strauss, lovely *Venetian Waltz,* an inspiration to all dancers, professional or not; and the modern dance steps in the fox trot and modernistic number. All add to the high art of both the director and the adorable skating star, Sonja Heine.

When I asked Mr. Losee how he selected his chorus, he said, "Oh, I found good dancers, twenty boys and twenty girls; then I selected twenty boys and twenty girls who could skate. I mixed them up, so each would have a partner who could dance. With their natural sense of rhythm and the assistance of the dance partner, the skaters were able to work out the patterns." His characteristic modesty prevented him from telling me that he had personally interviewed literally hundreds of fine dancers who could not skate; dancers that could not dance; looking for grace and some sign of technique that he could use in these varying routines. Nor did he explain that one reason for the success of his carefully worked out patterns is that he never asks anyone to do anything, no matter how difficult, that he cannot do himself.

"Is there a similarity between skating and dancing technique?" I asked. "Certainly," he replied. "Skating is the dance magnified. If you can dance, you dance, you just can't help it, whether it is on ice skates or hard toe ballet slippers, taps or flat heeled shoes, it has nothing to do with what you have on your feet.

"Dancing is an art that expresses itself in symmetry and grace, a movement," he continued, "a *going through*

(*Continued on page* 46)



HARRY LOSEE *directing dance sequences with the aid of a microphone*

Dance Director Losee surrounded by members of his skating ballet during an intermission in the filming of "Thin Ice"

SONJA HEINE *in "Thin Ice"*

A BALLETOMA

LOOKING BACKWARD THROUGH THE CENTURIES AT BALLET

IT HAPPENED during a performance of the Monte Carlo Ballet Russe! The gold curtains of the Metropolitan had just fallen upon the last scene of Massine's brilliant symphonic ballet, *Symphonie Fantastique*. It was the first time I had seen this tremendously intricate choreographic work and, despite its leanings somewhat toward the theatrical, it had captured my imagination with an unsuspected and baroque enchantment. A spontaneous rattle of applause beat upon my ear-drums. My thoughts were a-tingle with excitement. It is a feeling which I experience again and again when I see good ballet.

Yet, somehow, on this particular occasion it was not the same. I felt as though I were seeing ballet, all ballet, for the first time. Earlier in the evening, I had experienced what has always been one of the major thrills for me in all ballet. Danilova had danced with such perfection the idyllic *Lac de Cygne*. And my thoughts, for the moment, seemed to dwell upon the analogy of these two works which are so far apart in their basic conception: *Lac de Cygne*, test for every ballerina, with its difficult *pas de deux*, its grande classic style and *Symphonie Fantastique* with its ultra-modern approach, its vast sweep, its fantastic groupings. And I could not but wonder at the amazing developments which must have taken place since M. Petipa arranged his classic choreography in 1876, in order that the seemingly unfathomable gap between the two could be bridged. And what of that gap from the Renaissance to Petipa, I suddenly wondered. What brought about these developments? And what effect have they had upon the art of the ballet as we know it today? It was a new train of thought. A new approach. And for a moment it took possession of me. My brain was spinning!

On the stage, Toumanova, Verchinina, Massine and all the rest were taking their curtain calls; were receiving an ovation. The auditorium was still in darkness.

And then it happened!

Quite suddenly and as if by magic the scene on the stage dissolved into thin air. The air around me became purpurescent and shadowy. A shuffling commotion as of the wings of Time fell hard upon my ears and my eyes were opened upon a sight which was far more revealing and certainly more fantastic than Berlioz's wildest symphonic dreams.

The dancers of the Ballet Russe became shadow-shapes performing strange and distorted genuflections backwards and forwards across the apron of the stage. Back of them and stretching downwards as far as the eye could see appeared a great mist-enshrouded stairway upon whose multifarious levels, from above and on every side, fell a dazzling array of mysterious and strangely colored shafts of light. Music of the great masters swelled upward through the void. The scene was flashing in its brilliance. And before I could bat an eye, the entire panorama of the ballet was before me. From every side the personalities of the dance from the Renaissance to the present took their rightful places upon this stairway of Time; marched forward in stately file at the scene of the witches Sabbath.

And in that moment, a significant realization of the great pageantry of the dance occurred to me. There, before my very eyes, appeared the geneology of the ballet. In a distant aura and near the bottom Camargo, Sallé and Prevost performed an eighteenth century *pas de trois;* while nearby I could discern the dimly lighted faces of the Mlles. Guimard and Allard. On the level just above stood the elder Vestris with his indomitable ego instructing young Auguste Vestris at *barre*. Higher and in a roseate glow sat Marie Taglioni, the Sylphide, asleep in her chair. At her sides stood her two great rivals Fanny Ellsler and Carlotta Grisi. To the left and higher still, Marius Petipa consulted Tchaikowsky in regard to his first ballet, *Lac de Cygne*. Above and near the center level of the stairway, in a blinding circle of golden light, stood posed the six great ballerinas of our time: Kchessinska, Preobrajenska, Trefilova, Pavlova, Karsavina and Spessiva. Could it be that they are awaiting their cue for the

NE REMINISCES

by WALTER WARE

Illustrations by Josef

variation of the six fairies from *The Sleeping Beauty?* Nijinsky, the mischievous Harlequin, leaped breathlessly from level to level. Fokine, Cecchetti, the brothers Legat, Genee, Egorova, Nijinsky, Bolm, Volinine and all the rest moved noiselessly in and out among the throng. Diaghileff, quite alone, stood nearby.

And overhead and apart from all the rest, I could trace the bewildered features of the father of the ballet, the man who is responsible for *ballet d'action* as we know it today—Noverre. Silent and at his side stood the smiling figure of Carlo Blasis.

In an instant, I was back in the Metropolitan. This fantastic picture had vanished as quickly as it had appeared. Yet in that fraction of a second I had been privileged to gaze backwards at these figures whose artistic achievements are responsible for the ballet as we know it today. The thought suddenly occurred to me that each and every one of these phantom figures which had flashed before my line of vision, were, in some personal way, closely connected with this colorful conception of Berlioz's great symphony which I had just witnessed. For the development of any art comes about purely through the imprints left upon that art by its protagonists. And, the mists having cleared, my vision having vanished, I completely realized for the first time that a perfect understanding of the progressions of the ballet since the beginning is necessary for a thorough understanding of the ballet as we see it in the theatres of America today.

Since that time the idea of taking a series of monthly sentimental journeys, through the pages of THE AMERICAN DANCER, up this great stairway of the ballet, has been constantly with me.

Great ballerinas began to appear early in the eighteenth century. From that time until the present we shall examine the careers of these personalities of the Ballet, step by step; their artistic developments; their influence on the ballet as an art. For the story of the ballet, after all, is nothing more than a story of its personalities. And that story, as I have seen it and as I shall attempt to tell it, is far more exciting and fantastic than the tale of *Scheherazade.* Our flight backward through time is simpler than the touch of the Rainbow Fairy. It's really only just around the corner and I can transport you there with a flick of my typewriter keys. Look!

France in the early eighteenth century.

Although the origin of the ballet is credited to the Italians, the most important developments toward *ballet d'acion* as we know it today began in the early eighteenth century in France.

The foundation for this development, however, was laid in the late sixteenhundreds. Louis XIV, in the foundation of the school *L'Academie Nationale de Musique et de la Danse* in 1661 probably did more toward bringing the ballet to the attention of the public than any one person. Old Louis was a great lover of the ballet, himself, and actually played in at least twenty-six ballet pantomimes which were given at court. Public interest increased. The technique of the ballet increased in accordance with it. And for the first time, in the years that followed, great performers began to appear.

The first two who shed their balletic light upon the seventeenth century were the Mlles. Prévost and Sallé. They were contemporaries and great rivals. Theirs was the beginning of that rivalry between ballerinas which rears its head in every period of the ballet's history. Each of these dancers was tremendously popular and had a great following. They both performed their Dresden-doll steps in a charmingly stilted manner. In London Mlle. Sallé received more than two hundred thousand francs for a single performance. Her movements were majestic and employed only wide or broad steps which did not exist in the ballet at that time. She was the toast of all Europe. Yet her amazing achievements were soon to be eclipsed by a young girl who was study-

(*Continued on page* 36)

Johnny Boyle

JOHNNY BOYLE

He Has Dancing Fingers As Well As Dancing Feet

●

by
DORATHI BOCK PIERRE

SURE, and Johnny Boyle was an Irish lad born with dancing feet; for weren't his mother and sister before him the best Irish jig and reel dancers in all of Wilkes-Barre, Pennsylvania?

Johnny was a natural dancer. Like all Irishmen he dances with all of him, his heart and soul, as well as his feet. To see a dance once was to be able to get up and repeat it himself. After seeing a dance act two or three times he was able to do the entire act.

When he was nine years old he went to work in the coal mines. He wore heavy boots with hob nails, and when he walked over the sheet iron placed on the floor it made such a grand noise that Johnny just had to dance jigs as he worked. As he grew older his love of dancing became the ruling passion of his life, and no matter how hard he worked, he danced even harder.

When he was fourteen he left the coal mines and got a job as bellhop in a hotel. The employees of the hotel occupied dormitory rooms on the top floor, and this was Johnny's downfall, because the floor was beautiful clean wood with no carpeting, and his dancing feet could not resist practising there. Soon the manager noticed that Johnny rarely seemed to be in the lobby, and at the same time frenzied complaints started coming from guests because of the "infernal racket" going on over their heads. So, the manager investigating, walked in on Johnny's hottest routine, and that was the end of hotel work for him.

After trying a single in vaudeville, he went with the famous Cohen and Harris Minstrels. Anyone walking into the dark theatre in the daytime would hear staccato tapping coming out of the darkness, and upon inquiry would receive the manager's laconic reply, "Oh, that's Johnny Boyle splintering up the stage."

Johnny joined forces with another dancer, and as Boyle and Brazil they became a famous dancing team.

In New York in those days was a restaurant fondly called "The Greasy Vest," frequented by actors and dancers. The dancers would gather at one long table to gossip and discuss their work. Johnny Boyle often boasted that he knew the entire routines of famous acts, such as the Four Fords, Rock and White, and others. No one believed it possible, so he would show them, with his fingers! The soft sand dance was popular then, so he would pour salt on the table to get the effect; or for buck or taps he would put thimbles on his fingers. His finger dancing is not faking, he literally does every step a dancer performs except turns. The other dancers were always fascinated and had him repeat their numbers over and over.

This pastime has been perfected for his own amusement. He has had a table made with a top approximately two by three feet, built with a slight forward pitch as old stages used to be built. Fastened at the back and to one side is a small flight of steps.

To prepare for his unique performance, Johnny Boyle pulls over his right hand a black cotton glove from which the index and second fingers have been removed. The two bare fingers he puts through the trouser-legs of a doll made to represent buster West, Fred Astaire, Bill Robinson or some other dancer. The doll's body and arms are free, being held on the hand by a wide elastic band. On the tips of his fingers he fits tiny little wooden shoes, and then he "goes into his dance" humming his own accompaniment. It is the most fascinating dance performance imaginable. He not only executes every intricate step exactly, never missing a single tap, but he imbues

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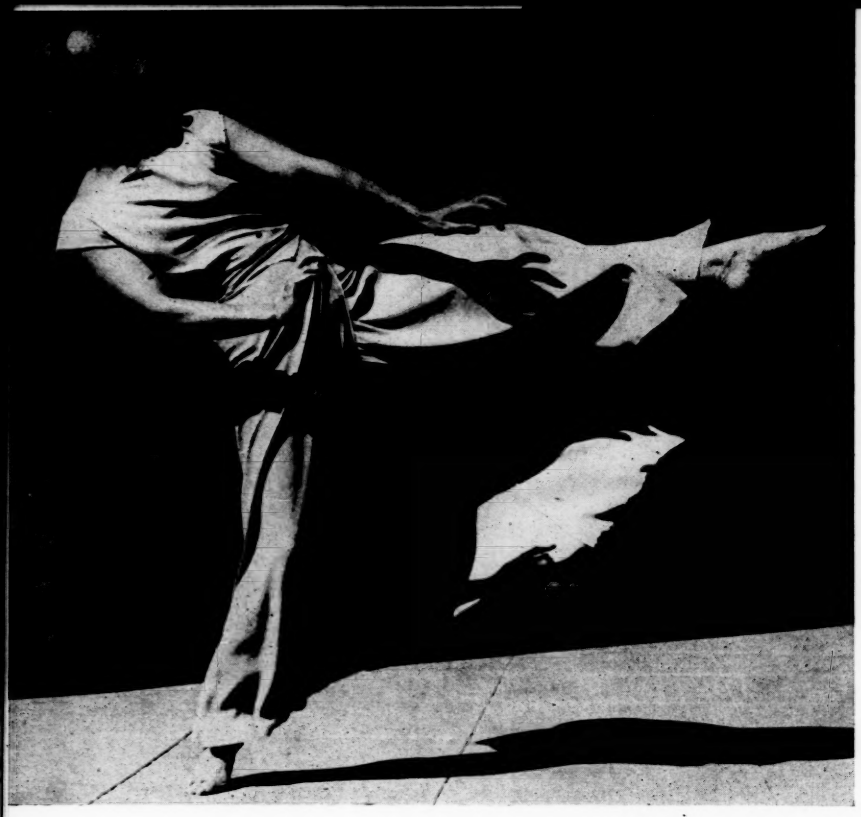
JOHNNY BOYLE, JAMES CAGNEY *and* HARLAND DIXON *in a scene from Grand National's "Something to Sing About"*

Irina Baronova and Marc Platoff

appearing in Col. W. De Basil's Ballet Russe production of *Fantastic Symphony of Berlioz.*



—Photo by Imogen Cunningham

HANYA HOLM

THE AMERICAN Art of Modern Dance

by PATRICIA SHIRLEY ALLEN

WE have come to the end of a rather painful period in modern dance and are getting on into a phase of the art which relates inner impulse to outer expression, in terms of a sensitized and awakened body. In this country the rise of leaders in the field, an accruance of followers, the augmented interest of the public at large, all culminates today in the realization that we have a new folk-art, a characteristically American dance form which has been fostered by those creators whom we can number on the fingers of our hands.

Fundamental beliefs do not change, and so the first principles are still largely those which were transplanted from European schools. Dancers like Martha Graham, Humphrey, Weidman, Hanya Holm and others, however, have directed the evolution of a whole new branch which is really a work that began here and has developed here. It has grown out of America and deserves to be on its own; there is no artistic reason to deny it is a separate development.

Since, in Hanya Holm's case, it was through her person that the work took on this quality of Americanism, she felt it necessary recently to sever connection with the Wigman School of Germany. Miss Holm believes the same thing would have happened, had she gone to England or France or to any other country in the world. Forms change with the environment in which they are planted and out of which they grow. The divergence was not deliberate, but it was inevitable after a certain point had been reached in the development of her own technique.

Miss Holm's idea, reduced to simple terms, means "the same dance for everyone." There is no different art form for the artist and the layman, no literal separation of technique. She does not teach one thing to the artist and another to the student who manifests lesser powers. The separation lies in their individual reception of her teaching. An artist will reinterpret movement into another essence and feeling, while the less articulate dancer carries out the meaning which has been taught, still deriving benefit from its simple performance if it is done genuinely.

The approach, we readily see, is premised on *genuineness* of expression and of growth, and Hanya Holm insists on that factor. The few things that are taught at first may mean a great deal in development, for in this view it is not *how much* you do that matters for the individual, but *how* you do the things that you have learned. The simplest forms, if used genuinely, become mediums of skill and artistic achievement.

From the first, the dancer must bring enthusiasm to the study; willingness and a desire to learn are sufficient qualification for anyone to start with. But they are not enough material to go very far. The instrument must be educated to fulfill that wish—the instrument which is the body must be made pliable, strong, forceful through various exercises and techniques, so that it obeys any phase of demand upon it. Hanya Holm's training takes the body apart completely and trains each component element, until its powers are so multiplied that it can perform the most difficult task without apparent effort.

At the same time, since dance begins at a point where language stops and is inadequate, therefore movement must grow beyond the stage of the purely literal. It need hardly be explained here that there is nothing literal in a dance movement in its final performance. If there were, a word might do better in the same case. The aim then becomes not only to make the body a gymnastically trained structure—and this is where Hanya Holm's technique becomes distinctive—but also to produce a *dance* body, an instrument which relates inner impulse to outer expression.

The idea and the body movement must be coordinated and integrated from that point on. Thus we arrive at an understanding of Hanya Holm's philosophy of technique as bodily awareness. When a dancer learns to move in the Holm Studio, he learns *why* he is moving; and when the movement has meaning, becomes sense, it is Dance. The body, in striving to express an inward idea, is *aware,* above all, of thought and emotion which transcend words, which go on when it is no longer possible to speak with the voice, in short when it becomes necessary to dance.

There is no limit to the movements which are possible under this concept. The dancer uses his body to the extent of its organic functions. And finally, according to Miss Holm, the instructor is no longer able to teach, he may only guide and correct. There is no set technique which a teacher may impart. Movements become so manifold and personal

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Photograph from the collection of Mary Fanton Roberts

Influence of

DUNCAN

and

St. DENIS

On the Modern Dance

by FREDERIC L. ORME

RUTH ST. DENIS

THERE are those who will be, and have been, rather amazed at the following statement:

That of all the American arts today, the dance has climbed rapidly into first position; it has become, indubitably, the most interesting, the most promising and the most inspiring.

But a few short years ago, it was thought of as a trivial pastime, when thought of at all, and only the progeny of the rich, or of the near-rich could afford it. It was labelled, indifferently, "Classical Dancing," and presented itself as a mere "chasing of butterflies." No one at all analytically minded paid it the slightest attention, and dance recitals or the ballet were attended simply as a matter of course.

There were but three techniques: the Grecian, the German and the Oriental. Each of them too superficial, too flowery, too elaborate and too fantastic. Either they were patterns in graceful movement, a picturesque pantomime, done in tempo to "sad, sweet" music, or they were heroic epics, zealously overdone, and dependent entirely upon their trite though melodramatic story.

But there was no American dance; nothing but a modified form of the Russian Ballet, already decadent, plus an artificial attempt at folk-dancing.

America had stood back waiting, as it were, until out of the West there came Miss Isadora Duncan.

And yet, to say that with Miss Duncan came the beginning of the modern American dance, is deceptive and unfair. Miss Duncan was chiefly a rebel. She fought fiercely and persistently against traditional mechanism. She fought, and she won.

The body in the dance should be governed *emotionally*, she believed, not physically, and it should be subject only to impulsive movement. There should be no positioning of any part of it, no posing, and it should never become objectively apt in the performance of spectacular tricks: i.e., no acrobatics. Its motion should not originate in either the arms or the legs, or in any particular part of the torso, but should express itself there, only in the reaction of the dancer to a chosen emotion.

This theory of Isadora Duncan's became almost a phobia, and she followed it through to an extreme. She lived it. The body became to her a thing of great beauty, inclusively expressive, and magnificently devoid of anything ugly.

Clothing, therefore, was incongruous. It was not only false and concealed everything with which she could certify her attitude, but it was also stupid. Nevertheless, she betrayed her insuperable apathy, conceded society a costume, and draped herself in the looseness of the Greek robe; thereby proving, that a dancer need not rely upon her costume. With it or without it, she can be equally persuasive.

But there is a third thought for which we are indebted to Isadora Duncan: her negative belief in music. It was she who first felt the limitation of previously orchestrated compositions. To be sure, she worshipped at the shrine of Beethoven, and later at that of Chopin, submerging her genius in deference to harmony, but deep within herself there was the conviction of inadequacy. There was nothing intrinsic; it was bastard breeding and lacked fulfillment. She saw no reason why the dance in itself could not be as supremely co-ordinate as were the parts of a superb orchestra. She dreamed of it.

She was the first to dance to a recitative accompaniment, minus music in any form, and her creative *etudes*, expressed simply and through the body alone, were accomplished without even the beating of tempo.

Isadora Duncan has bequeathed us much, upon which our contemporaries can securely build, and upon which they are building, but even so, the modern American dance, as we have learned to approach it now, can scarcely call her its originator. She was merely a crusader, a Tartar, if you like, who stormed certain walls of tradition, to erect in their stead something less fictitious and less stereotyped; and who preached the plausibility of progress.

It was she who first thought in a modern manner, who composed as the moderns do; but it is with her immediate successors that we have found development. It is through the labor of these others that we have come upon what is really the Modern Dance, the modern American dance, and it is to them that we must look for its future.

Ruth St. Denis and Isadora Duncan were as different as is day and night. And yet, it is Miss St. Denis who has more notably influenced modern dancing.

St. Denis has never been as glamorous as was Duncan. Their personalities were in no way comparable; their philosophies, diametrically opposed. Duncan was romantic, but passionately so, and with a passion that was at all times earthy. St. Denis possessed nothing so commonplace; her idealism was pure,

(*Continued on page* 43)

. MYRA KINCH *and* CLAY DALTON *of the Los Angeles Federal Theatre Dance Project, in An American Exodus*

Dance Events Reviewed

Critiques and News from the East, Mid-West and West

by ALBERTINA VITAK

RADIO CITY MUSIC HALL, *September* 9.

The graceful leisureliness of movement, accompanied by the fluttering fans usually associated with Japanese dancing, made *Japanese Lanterns* a pleasing and synthetically effective dance offering. But the effect was rather mild in spite of the efforts of Jack Cole, of Denishawn background, featured in a well-executed spear dance. Mr. Cole had good lines and did many showy leaps and difficult floor rolls, which might have been sensational in a smaller theatre.

The costumes, subtly theatricalized, were beautiful, and the special music by Claude Lapham, who has spent many years in Japan, was melodiously Oriental.

Irrelevant, but amusing as a sidelight on the above-mentioned "fluttering fans," is the story recently in the local papers about a girl scout from Japan, here for the Jamboree, visiting backstage while the ballet was in rehearsal. She watched the fan manipulations by the ballet corps unimpressed. When the number was finished, she borrowed one of the fans and calmly proceeded to show the dancers how it really should be done!

* * *

The coming season in New York promises to be bigger than ever and very interesting. While most of the names scheduled are familiar, several comparative newcomes are added.

●

TASHAMIRA—*A. W. A. Clubhouse, October* 7.

In a series of three group dances, and after an active tour of Europe, Tashamira returns with some authentic Jugoslav costumes and as many native melodies. She gave her first concert of the season, and for almost two hours she was greeted cordially.

In the first group, only her *Crystal* is deserving of comment: in itself, it is an artful study in hand control, but without its program footnote, its abstraction would be troublesome. The three other dances were too alike, both in composition and development. They meant little and displayed little, either in originality or in technique. To do *Twilight Rhythms* as it should be done, requires more than an artificial posy and an oddly designed costume, and the *Dance of Longing* could as well have been called a *Dance of Frustration.* There is such a thing as subtlety in interpretation, and as yet, Tashamira hasn't found it.

In the *Spirituals* there was a feeling of insincerity, due indubitably to a lack of understanding. Her *Git on board little chillun* and *All God's chillun got shoes*—were too obviously executed, and only in *Sometimes I feel like a motherless child* was there anything at all outstanding. The Negro and his Spiritual can scarcely be fathomed by a Slavic people, there can be no absolute approach, nor for that matter, can any white person really grasp it. Only the Negro should attempt it.

But in the last group, her *Greeting Kolo* and *My Red Umbrella* were as charming as they could possibly be. There was a life, a depth that had come inherently, and the joy of them, to say nothing of their fairy lightfootedness, made them tiny gems that sparkled slyly after an otherwise ordinary evening.

Folk dancing is always intriguing, but when performed with that native perception it demands, it becomes a something so animated that it quickens the pulse, warms the heart, and makes one long for more. Tashamira did well by her heritage. In this last group she was exquisite, at ease and at home. We liked her.

F. L. ORME.

●

by DORATHI BOCK PIERRE

THEODORE KOSLOFF'S PETROUCHKA, *Hollywood Bowl, Sept.* 2.

Theodore Kosloff's long association with motion pictures must have affected his conception of *Petrouchka.* Everything in the ballet was submerged by the overwhelming number of dancers taking part. There seemed literally to be hundreds of acrobats, folk dancers, ballet dancers, clowns. . . . It was "super-colossal" in Hollywood's best tradition, but it was not art, and it certainly did not add to the glory or fame of the tradition of *Petrouchka.*

In fact the story of *Petrouchka* was completely lost. The three lonely little figures appeared now and again, but to most of the people in the audience their story still remains a secret. Petrouchka's death was without poignancy, and his reappearance on the stage roof had no significance.

The costuming was beautiful, colorful and gay, but costuming and large numbers of dancers is not sufficient to make a ballet memorable.

The dancing of Victor Wokciechowski as the Magician, Allan Cooke as the Blackamoor, Paul Godkin as Petrouchka, and of Lisa Maslova as the dancer were in themselves very good. If they had not been at such a continual disadvantage in combating the crowds on the stage their work would have been outstanding. As it was they made the best of an impossible task of projecting delicate pantomime with a circus background.

Eva Russo had a moment as the gay gypsy when her solo stood out clearly and brilliantly.

The Bowl season this year, although a disappointment in some ways, was better than the past two seasons because it offered two outstanding new ideas. In such a place the advantages and disadvantages are about balanced, but there is always a great amount of criticism for the dancers and for the Bowl management. The dancers who have appeared there have not yet created the perfect form for the location.

It should not be expected that people primarily interested in music and knowing that art should also know what would be best in dancing. The Bowl management has bravely chosen the dance events from those submitted to them, and it is commendable that they have chosen as well as they have. The criticism must point to the dancer. Choreographers for the Bowl see only space, and think only of distance, or else they discard both of these and think only of what was good in a theatre and transplant it to the Bowl. Neither approach is ideal. Design in mass with one focal point, even though it be a soloist, is the first consideration for Bowl choreography.

This year there were two ballets which pointed the way to future perfection. The Horton ballet was the most significant. It proved that the modern dance has a definite place on the Bowl programs, and its ethnological base was eminently fitted to the location. This ballet was important for setting a precedent.

The Japanese ballet was important for it was so very lovely. It contrived the difficult task of combining the delicate colors and movements of the orient with a large encompassing movement which was æsthetically thrilling.

The sixteenth season has passed, and the seventeenth season of Hollywood Bowl still offers a challenge to dancers and choreographers.

A Dancer's Diary

by DORINA TEMPLETON

With illustrations
by MILDRED KOERBER

Dear Diary:

I am in the midst of so many changes and my mind is fifty places all at once so that I can hardly believe that that great stretch of ocean marching away from my window is the real, honest to goodness thing. But it is, because every once in a while a great breath of salt air flies in my window and I breathe it till it hurts and I can see real honest to goodness big fat white gulls flapping by. But, Diary, I'm way ahead of myself.

Back in New York, Betty and I had finished our last trial turn on our toes when Storky said:

"Bring out the Bull, Joe, and put it on these damsels. If you can do this you're good!" And he stood astride in the center aisle and watched us climb in.

My end looked like the head of a very sad-eyed Bull whose horns were wreathed with great juicy red flowers, but inside—oh, Diary—I almost gave up and went home. I was bent double in a harness made of tough wire wound with fibre, a curved plate fitted right on the top of my head and strapped around my chin and the only place I could look out was a hole the size of a melon. Since the weight of the thing kept my head from turning, honestly, I got all panicky inside when the floor rushed by.

And Betty wasn't any help; she'd giggle and wave herself around and hold onto me hard and pull. And, in that position is it hard to get up on your toes! Whew! I was so hot, just standing there trying, that perspiration trickled down my neck.

I was asking Betty to please stop pulling when voices yelled, "Can you hear the music in there?" and the piano thumped as if it were at a great distance.

"Yes," we yelled together, and in spite of our predicament we giggled because it really was a funny feeling and we must have looked crazy standing there. I made my toes point out and Betty pointed hers in.

"Go on and dance!" Storky's voice seemed small. So I turned myself and, feeling Betty in step behind me, jogged over to the wings. I found that certain familiar cracks in the floor gave me all the help I needed.

Then we heard the introduction, and each sticking out her foot we brought them down together and danced.

I thought, before the final bow, when I sank down and Betty stood with her knees stiff, that my back would break, but,

"Exit you! Get off!" I heard Storky scream and giving a mighty push I led off into the wings.

"Hooray," I was thinking, "we're going to get this thing off our heads and rest. But just then something gave way by my shoulder and there was a crash and spattering of things all around.

"You're wrecking yourself. Stop!" screamed Betty and pulled at me. I nearly went over backwards on her, but it wasn't until the stage hands finally lifted the Bull from us that I really gave a shudder.

I had kept on running, knocked over a vase of artificial flowers, and had been stopped right at the top of the staircase leading down to the engine room.

I gave one sigh, felt all quivery inside and turned to thank Betty. Those steps were small iron ones and they didn't twist, they went *straight down*. I'll never tell Mother *that*. She'd be so scared she'd come out here and get me.

Then Betty and I looked around and everyone was laughing. They crowded around and the boys told us we must be real huskies and the Bull was the funniest thing they'd seen.

Storky was standing beside us, rolling his cigar from one side of his mouth to the other and grinning.

"You two near suicides will stop the show," he said, then, looking very fierce, "but don't get big head about it! You might not get a snicker out of an audience."

He took the cigar out of his mouth to shout, "Now all you kids be down in front of the theatre here tomorrow morning, all your bags packed and ready to leave for Barnstock. It's down Cape Cod way."

"Cape Cod!" we all shouted and danced up and down.

Oh, Diary, I've always wanted to see Cape Cod. In fact, I've always wanted to travel, and here I am travelling and seeing the world with people I like, doing what I like, and getting paid for it.

If everyone laughed so hard and thought we were so good I guess being funny isn't so hard after all. Maybe if I try real hard to

get all I can out of this I won't be sorry I'm not doing real ballet. That's as good a way to look at it as any I guess.

Ths morning we were all chattering and laughing and sitting all over wardrobe trunks spread out on the sidewalk. I really felt like an actress when people passed and looked us over very carefully. I bet they were thinking,

"Um, a group of players. Wish I was one. How romantic!"

And it was romantic; maybe I'm silly, but it *was*. What with only five cars to take the company, tons of luggage and props besides.

The musicians all got in one car and then Storky and Big Dan, one of the stage managers, tied trunks all around so that they couldn't get out. Even the door handles were hung with saxophones. And they whooped and joked about it and had a grand laugh at themselves. But I couldn't help thinking what might happen if there was an accident and prayed we wouldn't be tied in like that.

They did leave a door open for us, but I had to hold a chorus girl on my lap and so did Betty and so did Cynthia, who sat between us. Cynthia said, if they dared they would put suit-cases on top of everything. But they only forced them between our knees and stuffed one bag in the hood above my head.

Finally Storky came around to check us all over.

"Hum," he grinned, when he looked in. "Human sandwiches, eh?" and we had to laugh.

"O K." he shouted.

"O K." our driver sang out and off we went for Cape Cod.

We stopped only once between places and that was a long low building, miles from anywhere, filled with busy tourists eating rather wildly at little tables.

The place was surrounded by a grove of tall black pine trees and the musicians, who couldn't get out of their car, wailed worse than the trees for us to bring them cups of coffee. We did, running back and forth. Then we were on the road again and honestly, Diary, I didn't feel a bit different than when I used to go on school picnics at home.

The girl who had sat on me had reversed places and I was sitting on her now, so I got a good wide view over the front seat.

Soon the trees began to be small and short, but full of character and very piney. Sand drifted in between them and long viney growths.

"We're a gettin' thar," said Betty, "I used to play at Falmouth Theater once."

It was just getting dusky when the trees thinned out suddenly and I caught a glimpse of long, flat stretches of land and beyond that the gleam of water.

"Salt marshes," sang out the driver. "Now hold on, we're turnin' down a short cut here."

We bumped so hard my head hit the top more than once, but finally a number of houses showed and we climbed out on good road again.

"Whew!" said Betty as she rubbed her head after the car had jerked to a stop. "I'm glad this journey's ended while I still have a head."

"All girls out for Mrs. Miquels," shouted Storkey and we unwound ourselves and pushed each other to stand in front of a large, spready house. It had a white picket fence enclosing it as far as eye could see, a neat lawn with little cut-wood flower girls sprinkling the bushes, blue shutters flapped on the windows and a sign reading MRS. MIQUELS APPROVED TOURIST HOME banged back and forth over the top of the white arch of a gateway. The roof on the house was as big and slanty as our barns at home. In fact I've never seen so much roof on one house before.

A big muscled, clumsy man with short sleeves rolled way up, baggy pants, a pipe in one corner of his mouth and a sailor's cap on

(*Continued on page* 45)

The Saga of a Teacher

Florence Colebrook Powers Gives Success Formula

by RUTH ELEANOR HOWARD

UNDOUBTEDLY the sage who remarked that if a man makes a better mousetrap than his neighbor the world will beat a path to his door, supposed that the same intelligence which directed the mousetrap-maker to develop his gadget to such a point of perfection would cause him, once his fame has spread, to move his door nearer the center of things—to become more accessible to those he would serve.

In this respect there is an analogy between the mousetrap-maker and Florence Colebrook Powers, late of Rochester, N. Y., and now operating a successful dance service for teachers in New York City. It was for this reason that we sought from Mrs. Powers the answer to the question: "What are the essential attributes that will make an average teacher in an average city outstandingly successful?

Her answer was unhesitating: "A good general education as well as fine dance training and a quick intellect which will enable her to impart her knowledge clearly to others. A girl is foolish to begin teaching until she has the first two and then, if she has the latter, she cannot fail of success. I believe, too, that dramatic training is very necessary for a dancing teacher, as so few mere dancers can ever give the dramatic flair which is necessary to a successful interpretation. Many dramatic coaches send their pupils to dance teachers to acquire grace, and I believe it is equally important that the dancing teacher be able to train her pupils in expression; facial movements, the way the head is carried and the expression of the eyes is most important."

Mrs. Powers' own successful career is a fine example of the truth of that statement. She attributes much of her success to her fine dramatic training, a part of her education which, incidentally, she still pursues now that she is a resident in New York City.

Florence Colebrook Powers was, in fact, originally a teacher of dramatics and elocution. Her first great interest in dancing came about after she had begun to teach ballroom dancing and, in consequence, visited Castle House in New York. An old friend was dancing there and he introduced her to Vernon Castle. They were then doing the famous Castle Walk, Hesitation Waltz, Maxixe, etc. Coming completely under the Castle spell, she remained at least a week. Upon her return to Rochester she showed the new dances to a young man with whom she frequently danced, Donald Sawyer, now a famous New York teacher, and they were soon appearing as exhibition dancers on the stages of many theatres.

Reminiscing about Castle House caused Mrs. Powers to offer some further suggestions to teachers who conduct

FLORENCE COLEBROOK POWERS *in an authentic Rumanian costume*

ballroom classes. "In Castle days we all wanted to dance as they did," she said. "Dancing then was not off-the-floor work, but just lovely pictures accomplished by smooth steps. So much dancing now is actually grotesque. One would think the couples were making caricatures. If the average teacher would stress exhibition ballroom work as a forerunner of showing boys and girls how to look well, giving both beginners and advanced pupils exhibition-type dances in simplified form with pretty pictures and intricate steps, she would find that the students would all like it. They would all want to copy one couple who is especially good on the floor. That was one secret of the Castles' success, and human nature doesn't change!"

Sensing, at the close of the World War, a waning interest in ballroom dancing, Mrs. Powers, who was then Miss Colebrook, went to the Denishawn School to study. Today she says with reverence that it is to Ruth St. Denis and Denishawn that she owes her real inspiration and start. Too, it is the friendship made there with a young faculty member, Paul Mathis, once acclaimed in the Denishawn magazine as one of the finest teachers ever on the school's staff, which has led, quite naturally, to her present association with him in his New York studio.

After extensive study at Denishawn she returned to Rochester, where she opened an enlarged and greatly augmented studio, founding her school on Denishawn and operating it as a branch studio. Her reputation for originality spread, and many girls seeking professional careers went to her for instruction.

One of these was an earnest youngster who supported her unquenchable desire to dance by working part-time in the Eastman Kodak Company darkroom or by any other odd job she was able to obtain. Mrs. Powers became vitally interested in her, as much because of her great determination as for anything else, and during the next six years she worked untiringly giving the girl the entire benefit of her knowledge and experience in dancing and dramatics. At the end of that time this very student blossomed out as a scintillating Broadway star with her name on everyone's lips. Claire Luce is the girl. Miss Luce's sister, Jeanne, is now Mrs. Powers' protege and she brought her to New York with her, along with two other proteges, Mary La Roche, who is nine years old, and Angela Arena, who is five years old.

"Talent directing is the thing I have always been most interested in," she explained. "Often I have seen many really fine dancers fail to reach the heights because of a lack of direction of their talents; failure to develop their sense of the dramatic and properly assert the latent personality which they possess. With some coaching, many of them can be led over the line that divides mediocrity from splendid accomplishments —or even real greatness. This is the function of a talent director, and for me there is a real thrill of accomplishment in it."

Returning to our original discussion about the requisites for success for the teacher in an average city, Mrs. Powers answered a question about the spectacularly beautiful and successful pageants she staged in Rochester for many years.

(*Continued on page* 47)

DANCE TEAMS
SET THE STYLE PACE

Careful Costuming Is Essential

by JACQUELINE KERR

DRESSING dance teams is a highly specialized art, as those who engage in the business would have you know. The reference applies especially to the female partner of a team. Male *habillements* are comparatively simple—they patronize New York and London's best tailors. For instance, Naldi, of Raye and Naldi, uses the same tailor who makes the Duke of Kent's clothes.

The feminine end of a team presents a different problem. The work brings the dancers so close to their audience that it is necessary for her to be faultlessly attired in a dance dress which is actually an evening gown. The days are gone when each dance called for a distinctive *costume;* now an evening gown is worn for each set of numbers. Many girl partners have been asked by women in the audience, "Where did you get that lovely dress?" and the dancer usually mentions a dressmaker who specializes in designing clothes for teams.

Kathryn Kuhn, who leads the field in this line, can tell you just what procedure must be followed in the creation of these gowns. She is emphatic in insisting that the male partner help in selecting a dress. His reaction to his partner's gown will invariably affect his dancing, it has been found. Winona, of Gomez and Winona, is the only girl who chooses her own clothes, and that is because the team has identical tastes.

The first principle is, apparently, to make the costume as much like an evening gown as possible. Next comes the individual color preference. This is most important because some dancers look best in certain colors—Mary Raye, of Raye and Naldi, must have all her dresses entirely or basically white.

Then the line of the dress is decided on. Anyone can wear a desired line even when it would seem unbecoming, if the dressmaker is skillful enough to adjust it so as to suit the figure. Kathryn Kuhn starts a dress from the chin line and the head carriage. She asks the dancer first to take off her hat, in order to observe the line of her hair. More than one girl has had to alter her hairdress to suit the line of her gowns. Symmetry of figure is achieved by proper cutting. The body is filled out with padding where necessary, or a slenderizing line is placed at a strategic point.

In this first consideration of a future creation, the team's style of dancing must be taken into account. A dress must conform to the dance—it should not be too voluminous, for example, or it will "clutter" the girl. The design is drawn and worked out, embodying all the features mentioned, and then Miss Kuhn prepares the dress in muslin with every least detail to measurement.

Above all, the dance dress is no particular season's mode. It can be, and frequently is, worn for years because of the originality of its concept. Miss Kuhn made a dress for Yolanda, of Veloz and Yolanda, that became famous through the three thousand ermine tails worked into its border. The ermine was used again for a second dress, which proved even more beautiful than the first.

The gowns are made entirely by hand. Only the bottom and the seams are done by machine. Incidentally, an interesting "trick of the trade" which Kathryn Kuhn employs is to *picot* the edge of the skirt. It was formerly hand-rolled, but when the dancer stepped on her dress, the hand-rolling would tear. With a *picoted* edge, the broken thread is easy to repair.

Every bead and spangle is stitched on separately, and there are many of these trimmings used to get the right light and effect from a theatrical standpoint. A certain amount may be accomplished through color, but sequins and the like do catch the eye to best advantage. Mary Raye's "flower dress" did not depart from her usual white to achieve the desired effect, since it was executed in pearl sequins.

If the material is to be painted, it must be treated in order to take the dye. Miss Kuhn has a "flame dress" in the making for Holland and June. Both under-skirt and over-skirt are painted with the flame design, one a shade darker than the other. The light skirt goes on top, beaded panels will be inserted, and the whole will be pleated to give the action of flame. The finished gown promises to carry out an idea this team has had for years and has never hoped to fulfill until this time.

There are many interesting features in composing one of these exacting pieces of work. Every gown is actually three dresses in one. The three layers of material which make it up are cut and sewed as one piece.

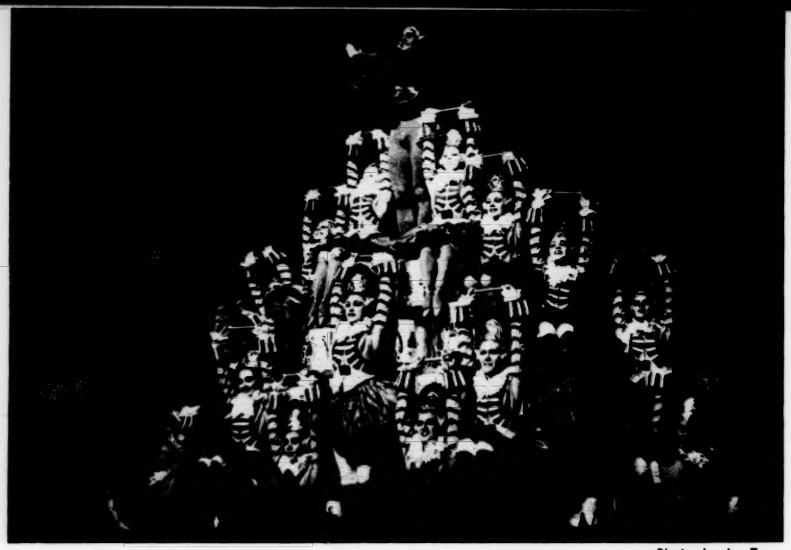
Blackbird dress for HOLLAND *and* HART, *with black paillette birds on white sequin background over chiffon*

It may be necessary to add a fourth layer to make the dress completely shadow-proof, as in the case of Mary Raye's white chiffon gowns, which have an additional underslip of eggshell. A dancing dress may have from thirty-six to forty yards of material, in the effort to get a desired line.

When the back is low-cut, shoulder straps are held up by adhesive tape or spirit gum. The lower back of the dress has an elastic piece set in, so that it will not gape.

Dancers are very style conscious. Few teams wear evening clothes on Sunday, for example. They generally follow the accepted custom of wearing dinner clothes for that day's appearances.

The originality and ingenuity which are displayed by designers like Kathryn Kuhn, in making and fitting dance dresses for team work, have had their effect not only on the dance world, but on fashion trends for the general public. An excellent instance is the fact that dancers have done much to bring about the present vogue for beads and spangles in women's clothes. They actually contribute more to style in evening gowns than any other source. And why not? It is obvious to any woman that nothing could be more flattering to her figure than the type of evening gown which is designed for dance teams.



—Photo by La Terza

Finale of Florence Rogge's sensational Drum number in Virginia. VALIA VALENTINOFF, *premier danseur of the company at the top*

Dancing Along Broadway

THE MORDKIN BALLET, according to recent reports, scoured every conceivable corner of Broadway in pursuit of their international importations. And incidentally there has been a noticeable absence in the front ranks of local ballet schools with each new star "imported" for the company!

●

THE AMERICAN DANCER nearly lost its critic recently when Albertina Vitak was asked to assume the ballerina role in the forthcoming musical, *Three Waltzes.* This department wishes to express its delight in the fact that Miss Vitak turned a deaf ear.

●

THE AMERICAN BALLET, they say, is perturbed no end over the fact that most of the ballet sequences in the forthcoming *Goldwyn Follies* are winding up on the cutting-room floor. And after the dancers were compelled to keep out of the California sunshine on account of technicolor, too.

●

THE MONTE CARLO BALLET RUSSE, I hear, will appear at the World's Fair.

●

RUTH ST. DENIS was guest of honor recently at a musical in Paul Mathis' studio. Everyone was buzzing about Miss St. Denis' plans for the future which have something to do with a Temple of the Dance to be located in New York.

●

BERNICE HOLMES seems to be very much in demand these days. The Ballet Caravan wanted her to join them as a dancer and the School of the American Ballet wanted her to join them as a member of the teaching staff. She will do neither.

●

BILL PILLICH is working in the ballet sequences of *Hooray for What,* the forthcoming Shubert revue.

●

ALICE ALEXANDRA who was once the dancing partner of Joe Frisco will produce a musical on Broadway this season which will be known under the title *Right This Way.* She is twenty-three.

●

GROTESQUES: At a rehearsal of the new George M. Cohan shows, *I'd Rather Be Right,* one of the modern dancers was observed keeping time to Charles Weidman's directions by means of her chewing gum. One, two, three —chew. Chew, chew, chew—chew.

●

JACK BUCHANAN arrived in this country recently for rehearsals of his forthcoming musical, *Between the Devil.*

HOWARD POTTER, who is known from coast to coast as the genial road-manager for Mary Wigman, Shan-Kar and Hanya Holm, is now on tour with the Mordkin Ballet.

●

ARNOLD HASKELL will devote two chapters of his new book to the Philadelphia Ballet.

●

DAVID LICHINE did the choreography for three out of four of the new ballets in the Monte Carlo repertoire. *Franchesca de Rimini, The Gods Go A-Begging* and *The Amorous Lion* are Lichine's. The fourth is Fokine's version of Rimsky-Korsakoff's *Le Coq d'Or.*

●

CATHERINE LITTLEFIELD is adding six new ballets to the repertoire of her of her Philadelphia Ballet Company. One is to have historic Philadelphia at the time of the signing of the Declaration of Independence as its background. Incidentally, a unit of the company will appear in New York twice during October.

●

THE JOOSS BALLET will include in its repertory this season *The Seven Heroes,* a fantasy based on one of Grimm's fairy tales. The company arrived in America aboard the Ile de France on October 5 for their third twenty-four week cross-country tour.

●

JEROME ANDREWS writes from Paris to ask where THE AMERICAN DANCER is sold there. Brentano's, of course!

●

NINA STROGOVA who is said to be prima ballerina of the Danish Royal Court will join the Mordkin Ballet. Or so it is said. During the company's New York engagement in February she will create the leading role in *Rip Van Winkle.*

●

TAMARA TOUMANOVA will be absent from the ranks of the De Basil Ballet Russe this season. It is rumored, however, that as a result of her Hollywood association with Balanchine, New York audiences may see her at the Metropolitan this coming season.

●

MONA MONTEZ of the Metropolitan Opera Ballet and the club, El Chico, seems to be very much in the limelight these days. She was engaged recently by Jose Iturbi to appear as guest soloist with the Philadelphia Orchestra in Philadelphia and will dance in Rochester this month on a program conducted by Iturbi.

Foot-Notes

by WALTER WARE

DVORA LAPSON, dance mime and authority on the Jewish and Chassidic dance, sailed on the Queen Mary recently for a concert and research tour in Europe and Palestine.

●

ISADORA DUNCAN danced again, exactly ten years after her flying scarf caught in the wheel of her car and choked out her life, when her artist-biographer, A. Walkowitz, opened a memorial exhibition in the Park Art Galleries in New York. A hundred of his water-colors selected out of a thousand which he painted during his twenty-year association with Duncan, were exhibited. In none of them does the face of the dancer appear.

●

SILVIA AND REY gave their interpretations of their native Mexican dancers when the Mexico City Group appeared in the Hollywood Bowl recently.

●

VERA ZORINA is taking no chances of running short on ballet slippers while she is in Hollywood. When she arrived for her appearance in the *Goldwyn Follies,* the Norweigan Ballet Russe star brought 100 pair with her. And several weeks later another 100 arrived. She never uses the same slippers twice for an actual performance. Old ones go to ballet schools.

●

PAUL DRAPER returned to the Persian Room at the Plaza recently.

●

ESTELLE DENNIS, modern dancer, has just returned from Mexico where, it is reported, she created somewhat of a sensation. Miss Dennis, who conducts a school in Baltimore, will tour this winter with her concert group before making her debut in New York in the Spring.

●

WALT DISNEY is now at work on a new Silly Symphony known as *The Ballet of Flowers.* Sheer beauty will be sought after rather than gags, and the comedy will grow

AMES *and* ARNO, *comedy duo in current motion pictures who have coached with Edward Sinclair*

out of the rhythm and whimsical spirit of the little film.

●

RUBY KEELER has started work on a new film for R. K. O. It is the story which was originally intended for Mitzi Green.

●

CARLOS REPORTS: Retta Ray opens in Chicago for a 6 weeks engagement at the Chez Paree. . . . Madeline White is dancing at the Greenwhich Village Inn. . . . Lois Lees has been held over at the Nut Club. . . . Carol and Sherod Dean are working on new routines . . . Dot Blue is in Boston. . . . Georgie Tapps is at the Paradise. . . Hal Abbott and Maria Harris just returned from a South American cruise. . . . Eleanor Eberly is learning new routines from Carlos. . . . Bunny Hallow is doing the same. . . . Rosie Moran has been signed for a new Shubert show. . . . Kirk Allen opens soon in *Calling All Men.* . . . Sherry Kent is learning a tap Gavotte. . . . Gracie Worth just returned from London and is learning new routines. . . . Ann Pennington just returned from the coast and is back at Carlos' getting new routines. . . . Dawn O'Day is studying dramatics. . . . Helen Wynn is working on a tap Minuette. . . . The Misses Harriette James and Hazel Boone, President and Secretary respectively of the Boston Dancing Teachers' Club, visited the studio recently.

●

MAURICE KELLY and The Debonaires, coached by Eddie Sinclair, are now rehearsing for the new Jack Buchanan show *Between the Devil.*

●

VIRGINIA, the super-colossal musical which opened the new fall season and which was Oh! so dull, had an official re-opening on October 6. Harry Wagstaff Gribble, play-doctor, administered a big black pill and they say the book has a new "identity." It looks like the Rockefellers are determined to keep *Virginia* in circulation!

●

ESCUDERO, his friend Ellis Gold tells me, has had all of his properties in Spain confiscated by the rebels.

Seen in New York's Hot Spots

MITZI GREEN recently made her debut at the Club Versailles in New York. Critics raved about her rendition of *The Lady Is a Tramp.*

●

THE VOODOO is New York's newest night club and features the Voodoo dancers.

●

BILL ROBINSON, even though he was scheduled to open in the Cotton Club show, left recently for Hollywood because Shirley Temple insisted that Bill teach her the new dances for her forthcoming picture. And Daryl Zanuck let Shirley have her way.

●

THE DIAMOND BROTHERS, dancing comedians, along with Georgie Tapps and Lyda Sue of *The Show Is On* are appearing in George Hale's new Paradise Show.

●

KYRA NIJINSKY'S baby was baptized recently at Venice.

●

THE INTERNATIONAL CASINO caused the biggest deluge of excitement that has been seen on the night club horizon in many moons. On the opening night the mechanical stage went haywire and only half of the show could be presented. Every guest was presented with a "rain-check" to return and see the elaborate show in its entirety.

●

THE NEW COTTON CLUB SHOW, I hear, is the most entertaining show in town. Tip, Tap and Toe were compelled to doff their Haile Selassie costumes at the last moment because of a threatened suit by George White who owns the copyright.

●

ESTRELITA, a sinuous dancer, made quite a hit at the opening of *The Oliver Twist* on Forty-fourth street recently.

Across the Seas with Terpsichore

LILLIAN HARVEY, who will be remembered for her film appearances made during her brief sojourn in Hollywood, has just completed *Fanny Ellsler,* first classic dance film of its kind, at the UFA studios in Germany. Hubert Stowitts, American dancer and painter, appears opposite Miss Harvey.

●

HENRY DE KOVEN, brother of Jean de Koven, young American dancer who disappeared from her hotel in Paris July 23, has apparently given up hope his sister will be found. He returned to his Brooklyn home after several weeks of searching for her in Paris.

●

GRAND DUKE BORIS of Russia was seen recently at the open air theatre of the Colombe d'Or, in conversation with Nadja (Beatrice Wanger), Paris correspondent for THE AMERICAN DANCER. The topic of conversation was Nadja's beautifully-costumed Oriental dances.

●

FRED ASTAIRE is now in England where he is visiting his sister, Lady Cavendish. Gossip has it that Astaire has decided to abandon the flickers for stage work and will inform his studio of this fact upon his return.

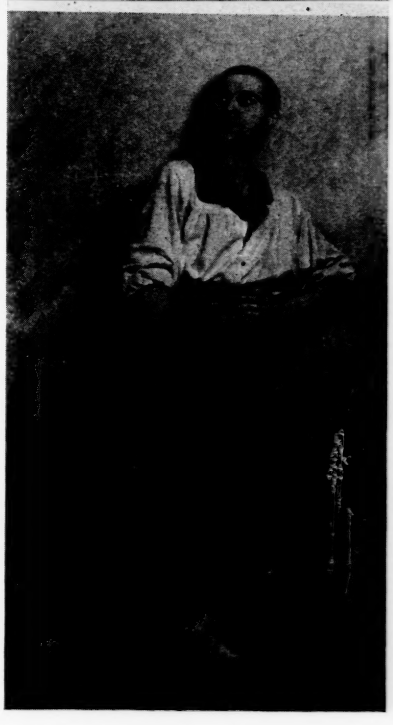
●

WHAT HAS HAPPENED to the Nijinsky film which Gaumont-British announced many months ago?

●

NADJA WRITES FROM PARIS: Our twentieth recital tonight. The Maharajah of Indore present. We have had all kinds of nobles—the King of Italy's daughter too. Spadolini did third gala with us. His exotic and jazz are stunning—also well costumed; Spanish, so-so and his classic I do not like at all. He should stick to what he does best. So many dancers lack showmanship and do too many kinds of dancing! They think the public enjoys versatility even when badly executed. . . . The de Koven case seems tragic. Wonder if she will ever be found? Too awful for her family. . . . The Gunther school are again in Paris with Kreutzberg. They are most interesting, I think, of all German schools. Am sure they will go to the U. S. A. soon. . . . Europe is full of American dancers . . . all working. St. Clair and Day, Estelle and LeRoy, Abbott girls, Palm Beach Follies, Inez Le Vail, Mara-Mara, Nadja. . . . Margaret Severn recuperating slowly from pneumonia. Had to cancel engagements for months. Is still in Switzerland. . . . Helen Vanel and I have a private engagement next week in Paris. . . . No rest. . . . We have certainly had a glorious season here. . . . Our open-air theatre is the talk of the coast. . . . Hear Sophia Delza has a letter to me in Paris. . . . Expect to be busier than ever. . . . Had a card from Agnes Boone. . . . Jerome Andrews opens on October 16 at the cabaret Odetts. . . . Slavenska is to join a ballet. . . . She is really a great artist. . . . only one in ages. Meckel certainly gets the best talent. . . . Tito Valdez still American star at Folie Bergere. . . . The George Hale Glamour Girls are a success in London. . . . Margaret Severn to work in program with George Robey. She is billed second. . . . Mistinguettes' revue has Capella and Veronique, my favorites. There are also some good dancers in the Cuban scene but some are very poor. . . . Volinine School opens October first. Jerome Andrews and Freddy Wittop have enrolled. . . . Rolf De Mare sails October 6 for his American lecture tour. . . . Some busy. . . . Toujours. . . . Nadja.

Top—MONA MONTEZ *appearing with Jose Iturbi and Rochester Symphony next month; below*—ROGER DARENCOURT *touring with the Mordkin Ballet*



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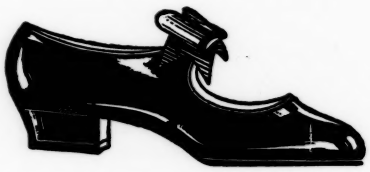

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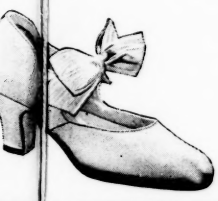

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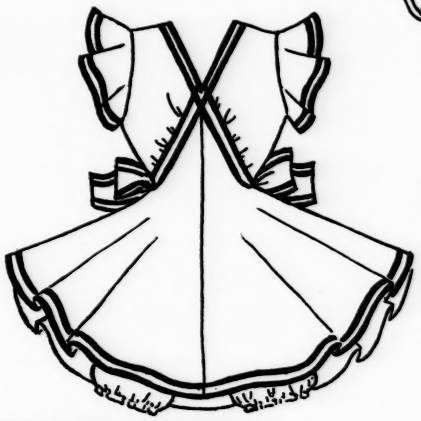

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Bulletin

Dancing Masters of America, Inc., and Affiliated Clubs

by WALTER U. SOBY

Code of Ethics

Since the adopting of the Code of Ethics of the D. M. of A. at Washington this summer, it has attracted a great deal of attention of the members of our organization as well as that of the profession in general. The entire Code was published in the September issue of THE AMERICAN DANCER.

Beside the fact that the Code carries pledges that do away with unethical practices such as unfair statements regarding other teachers, the eliminating of false advertising such as "best," "finest," "greatest school-or-teacher" and the refraining from the use of the word "guarantee," the Code contains a minimum price to be charged for dancing lessons. This portion of the Code is what is attracting attention. The minimum price fixed for class lessons is 50 cents per hourly lesson and $1.00 per hour for private lessons. Some complaints have already been sent in stating that many dancing teachers in various localities are charging less than 50 cents for dancing lessons. The unfair price cutting in all lines of business has been a subject that has been the bone of contention by all professions, and dancing teachers are not immune from creating ill feeling among their competitors by charging cheap prices for dancing lessons.

It is the desire of the D. M. of A. that through the adoption of the Code of Ethics eventually the entire profession will abide by its contents; that it will create a better understanding among the dancing teacher profession and that all will adhere to its policies. Other organizations who are not affiliated with the D. M. of A. are cordially invited to adopt the Code of Ethics of the Dancing Masters of America, Inc.

Already some of the affiliated clubs are taking up the matter of investigating what all of their members are charging for lessons. One club has requested all members to bring to the first meeting this fall a copy of their announcement and newspaper advertisements for the purpose of checking on prices, wording, etc. We feel that the D. M. of A. have made a remarkable advancement in the adoption of a Code of Ethics, and if the dancing teacher profession as a whole will adopt its policies, it will place the profession on a higher and better plane.

St. Louis Club

The St. Louis Dancing Teachers Association meeting, October 17, was a dinner and program honoring their new members and in celebration of their affiliation with the D. M. of A.

Club No. 1 Elects Officers

At the convention of the Associated Dancing Teachers of Southern California, Affiliated Club No. 1, held in September, the following officers were elected: Ernest E. Ryan, president; H. A. Hemphill, vice-president; Margaret E. Ketchum, secretary; Lois Naudain, treasurer; Jules Swart and Mme. Prager, directors.

Announcements

Many attractive announcements have been sent to the office of the Secretary-Treasurer. With the schedule of classes of some of them indicates that it will be a busy winter for many of our members.

Pittsburgh Annual Meeting

The Annual Meeting of the Dancing Masters of Pittsburgh, Club No. 10, was held at Webster Hall, Pittsburgh, Sunday, October 3. Among the business items transacted was the election of officers, D. M. of A. delegates' reports, the subject of raising dues and the planning for an all-day session in November.

Western New York State Council

The first meeting of the Western New York State Council of Dancing Masters, Club No. 8, was scheduled to be held in Rochester, Sunday, October 18. Unless the Board decided to change the date of their meeting, so reports Miss Allewelt.

Death of Two Members

Miss Rose Moore of San Francisco died suddenly Monday, September 13, from a relapse of plural pneumonia. She was recording secretary for the California Association Teachers of Dancing, Club No 13, for years. She is survived by her mother, Mrs. Strand.

Mrs. Agnes Williams, publicity chairman of the club, writes:

"Am sorry to advise that Miss Rose Moore, our secretary for fourteen years, up until two years ago, has just passed away. She had apparently pulled through a serious attack of double pneumonia and through a supreme effort made a visit to our recent convention and everyone was so delighted to see her. Several days later she had a relapse and in spite of a blood transfusion she did not recover.

"Her passing strikes a sad note for all of us—we will miss her indeed. Her work and plans for the Association were outstanding; she did much to bring it to its present state of success."

Miss Alice Zwillinger, secretary of the Association, writes: "She will be greatly missed by our organization for the many friends she made and for her long and faithful work in behalf of the California Association."

Mort Merrick

Mort Merrick of Tacoma, Wash., died very suddenly Thursday, September 23. A telegram announcing the death was sent to the D. M. of A. office by Louis Moffett. Mr. Merrick attended the Convention at Washington this summer. He joined the D. M. of A. in 1924.

Boston Club Convention

The Dancing Teachers Club of Boston held their Fourteenth Annual Convention at the Hotel Bradford, Boston, September 7-8-9-10. They had the largest attendance this year of any Convention they have conducted. The faculty included: Jack Dayton, Ivan Tarasoff, Sonia Serova, Donald Sawyer, Myron Ryder, Bernice Holmes, Grace Bowman Jenkins, Ernest Carlos and Thomas Parsons. President Mrs. Beach and Secretary Soby attended the meeting. The club held its first banquet this year and it was quite a success. Miss Hazel Boone, secretary, acted as toastmistress. Addresses were given by President Miss Harriet James and Mrs. Beach. The entertainment was sponsored by Miss Ruth E. Howard, publisher of THE AMERICAN DANCER.

Rhode Island Club

The Dancing Teachers Club of Rhode Island, affiliated Club No. 9, held their first meeting at Miss Palmer's Studio, Providence, Sunday, October 3.

California Convention

The California Association Teachers of Dancing, Club No. 13, held their 16th Annual Convention the early part of September at the St. Francis Hotel, San Francisco, with a fine attendance. Archie Prince taught tap; Catita Mistres, Spanish; Miss Virginia Gollatz, ballroom; Miss Carol Beals, modern; and Tom Sheehy made a *happy surprise visit,* taught a ballet number and the *Big Apple.*

Warning

Norma Allewelt of Syracuse, N. Y., writes: "By the way you might send out a warning in the Bulletin to watch out for a man calling himself James Foster, R. F. D. No. 4, Greensburg, Pa. He came to one of the Syracuse teachers for work in regard to soliciting pupils and deliberately and grossly misrepresented prices and hours and other matters including the promise to furnish costumes and shoes. Fortunately he was found out before serious damage was done to the teacher. He may try to operate in other cities."

Members Illness

Mr. L. E. Dare, honorary member of the D. M. of A., one of our ldest members, has had two very bad accidents which has confined him to bed for five months. The family with whom he has been living for twenty years has been obliged to sell their home, which will necessitate Mr. Dare looking for a new home. Mr. Dare has a large collection of dance books, music, instruments and costumes he would like to sell. Anyone interested should write Mr. Dare, 10924 117th Street, Ozone Park P. O., Long Island, N. Y.

Club No. 20

The Associated Dancing Teachers of Pennsylvania and New York, Affiliated Club No. 20, held their regular meeting at the Hotel Jermyn, Scranton, Pa., Sunday, September 12. The D. M. of A. Code of Ethics was read and adopted. Motion was made by Mr. Alexander to have the next meeting in Wilkes-Barre in the event that nothing is heard from Mr. Ferguson regarding combination meeting with the Western New York group.

Michigan Club No. 4

The Dancing Masters of Michigan held a meeting Sunday, September 26, at the Theodore Smith Studios, Detroit. The election of officers took place as follows: Florence Young, president; Joseph Berlin, first vice-president; Mrs. Lillian J. Wasson, second vice-president; Gertrude Edwards, secretary; Jack Frost, treasurer. Members of the Board include: Miss Lucille Barkley, Virgiline Simmons and Phil Osterhouse. Miss Gertrude Cundy is director of faculty, and Mrs. Wasson is chairman of the reception and publicity. Madge Frazer Elliott of Brooks, Alberta, Canada, was a guest of honor. The next meeting will be October 31 at the studio of Mary Charters Tally, Bay City, Mich.

Texas Club No. 11

Sam Bernard, president of the Texas Association Teachers of Dancing, announces that that organization will hold its annual convention in Dallas, December 27 and 28 at the Baker Hotel. This convention has been an annual affair for the past five years. Jack Manning, whose tap course is scheduled for Dallas on the 29th, will give a fifteen-minute lecture on tap dancing during the convention. The Texas Association is also planning a tap contest at the Baker Hotel Mural Room Dinner Dance on the night of December 29. The hotel will present a loving cup to the best tap dancer. Entries must be in before December 28.

Connecticut Club Meeting

The first meeting for the season of the Dancing Teachers Club of Connecticut, Affiliated Club No. 18, was held Sunday, September 19, at the Hartford Woman's Club, Hartford, Conn. The meeting was well attended. The teachers for the day were Dorothy Littlefield in ballet; Jack Manning, tap; and Donald Sawyer, ballroom. President Florence M. Greenland was mistress of ceremonies for the morning session and Madam Annette was in charge in the afternoon.

The Ballroom Observer

A Forum of the Social Dance Conducted by

THOMAS E. PARSON

ONE does not have to be old enough to have grown a long gray beard to remember the days when just mentioning such terpsichorean atrocities as the Charleston, the *Peabody*, the *Lindy Hop* and, more recently, *Truckin'* and *Suzy-Q*, was sufficient in itself to cause a skyward tilt of certain noses in a gesture of unconcealed contempt for those dances which, in not a few instances, required abilities not even remotely latent in some of the aforementioned nose-tilters. But, to make use of a well-known phrase, *Time Marches On!*

The first dance teachers to give *The Big Apple* official recognition was the Boston Club, at their September convention. There followed presentations by the New York Society, the New York D. T. B. A. and the New England Council (Hartford, Conn.), on September 19 and 26 and October 10, respectively. This department apologizes for its tardiness and presents herewith an authentic version of *The Big Apple* by Helon Powell Poole, Charlotte, N. C.

On your toes everybody—and let's Apple!

THE BIG APPLE

fast becoming a national craze, consists of *Charleston, Suzi-Q, Truckin'* and *Shine.* It originated in a little abandoned church which had been turned into a negro night club and called The Big Apple. It is often spoken of as a round square dance as it uses a caller and is danced in a circle. The sequence and steps of the dance depend upon the caller. It is a typical swing dance. The *Charleston* step is often done with a little sliding hop back and forward.

When danced by a couple, *The Big Apple* is called *Little Apple.* In this some of the regular Big Apple steps are used along with many others. The partners face each other in regular dance position and also use conversations and entire open positions, at times swinging partner completely away and making turns under each other's arms.

1. "Right Foot In"

(Big Apple Swing or Charleston step.)
Group stands in circle and all point R ft. in front. Point three times.
Caller counts—"1-2-3" hold 4 — 1 M.
Swing R ft. back, ct. 1-2, stepping on R ft. Point L ft. back, ct. 3-4 — 1 M.
Step fwd. on L ft., ct. 1-2. Swing R ft. fwd., pointing ft., ct. 3-4 — 1 M.
Repeat last two meas. — 2 M.
"Swing it low," same as last two meas. except raise ft. on fwd. swing — 2 M.
Repeat — 2 M.
"Swing it High"—Same except with very high kick — 2 M.
Repeat — 2 M.
"Stomp that right foot"—Same except with stamp fwd. instead of kick — 2 M.
"Right foot in"—"1-2-3" — 1 M.
— 16 M.

2. "Organ Grinder's Swing"

Boy holds R forefinger on top of girl's head while she trucks to R. Boy trucks in place — 4 M.
Reverse—Girl holds finger on boy's head — 4 M.
— 8 M.

3. "Suzi-Q to R"

(called double Suzi-Q) feet together travel on heels and then toes, etc., clasp both hands and twist body — 8 M.
Reverse—same to left — 8 M.
— 16 M.

4. Girls step fwd.

and truck to R. Boys to the left" — 8 M.
Reverse — 8 M.
— 16 M.

5. "Swingeroo"

Join R arms and swing partners trucking to R — 4 M.
Reverse — 4 M.
— 8 M.

6. "At Ease"

(like R ft. in except lean fwd., place R elbow on R knee. Chin cupped in R hand—L hand on hip), ct. 1-2-3-hold 4 — 1 M.
One apple swing step as in step 1 — 2 M.
Repeat ::At Ease" — 1 M.
Repeat 1 Big Apple Swing Step — 2 M.
Repeat last 2 M — 2 M.
— 8 M.

7. "Big Apple Swing

to the Right"—Step is like "Swing High" except you are advancing to R in circle—repeat 3 times — 8 M.

8. "Little Sister"

Cross R ft. in back of L, Step L to L, cross R ft. in front of L, and kick L leg out to left side, bending over foot and holding straight and in direction of floor on kick, ct. 1-2-3-4 — 1 M.
Reverse — 1 M.
Repeat three times — 6 M.
— 8 M.

9. "Suzi-Q Drag"

Face partners and both do Suzi-Q Drag (single Suzi-Q) to R, 16 cts. — 4 M.
Reverse to Left — 4 M.
Suzi-Q to R, 8 cts. — 2 M.
Reverse to L, 8 cts. — 2 M.
"Cut the Apple"—Facing partners both do a buck catch R and L, ct. 1-2-3-4 and repeat, ct. 5-6-7-8 — 2 M.
Repeat last 2 meas. — 2 M.
— 16 M.

10. "Right Foot In"

1-2-3, hold 4 — 1 M.
"Big Apple Snap"—Same as Big Apple Swing except you snap fingers over head as you swing back — 2 M.
Repeat two times — 4 M.
Truck around and face partner — 1 M.
— 8 M.

11. "Joe Louis"

Truck in place ct. 1-2—girl hits boy on cheek with R fist, ct. 3-4—Truck in place, ct. 1-2—boy hits girl on cheek with R fist, ct. 3-4 — 2 M.
Repeat for 6 measures — 6 M.
— 8 M.

12. "London Bridge"

Leader takes partner and trucks in place. Next couple follows through arched arms of leaders single file trucking all the while and join hands with partner continuing the bridge — 16 M.
— 16 M.

13. "Follow the Leader"

"Follow the leader and form circle"—Leader trucks around in snake form and forms circle — 8 or 16 M.

14. "Right Foot In"

—1-2-3—(4) — 1 M.
"Big Apple Swing"—2 times — 4 M.
"Shine, you"—Leader points out different ones to come into center of ring and do some special step of their own — 11 M.
All clap their hands and truck in place
— 16 M.

15. "Praise Allah"

All truck forward to center raising arms and fluttering fingers furiously, letting out a noise that sounds like "Wooooooooooooo—" — 4 M.
Then all hop backwards into places with two slow and three fast hops, Ct. 1, 2, 3-4, —5-6-7 hold 8 — 2 M.
Repeat hops — 2 M.
— 8 M.

LOUISE KLINE *and* BILL BALL *doing the Big Apple at the October meeting of the D. T. B. A. of New York.*

Code of Terpsichore

by CARLO BLASIS
With Notes *by* ALFONSO JOSEPHS SHEAFE

(Continued from last month)

In *enchainemens,* let variety and novelty be your constant aim; carefully study their composition, and do all that your taste points out, to make yourself agreeable. Never intermingle them with any *high capers* or steps that require much strength to perform, nor relax into coolness by pauses or long openings, as this would, unavoidably, destroy all the effect which *enchainemens* produce when correctly executed by a quick and lively music.

The *entrechat* is a light, brilliant step, during the performance of which the dancer's legs rapidly cross each other, and then come down in the 5th Position, or in an *attitude* upon one leg, as in the *entrechat a cinq, a sept, a neuf,* the *cabriole, brises, and the rond-de-jambe en l'air;* all these, ending thus on one leg, may also finish in any of the *attitudes* and *arabesques. Entrechats* are generally begun with an *assemble, coupe,* or *jete;* the body then springs into the air, and the legs pass to the 5th Position, to cross and cut. In *entrechats* you may cut four, six, eight, ten, or even twelve times, if you possess the requisite strength. Some can go as far as fourteen, but such efforts have a disagreeable effect, and occasion nothing more in the beholder than wonder at the extraordinary muscular powers of the leaper. When a dancer endeavors to make too great a number of cuts, he cannot finish his *entrechat* in time, and his body, shaken by such rapid movements, writes in a variety of contortions, that offend the eye of the spectator.

The most elegant *entrechats* are the *entrechat a six,* and the *entrechat a six ouvert,* done by opening at the third cut, (See Fig. 49) and the *entrechat a huit.*

The following entrechats may be done in turning, namely:

entrechat a cinq dessus;
entrechat a cinq dessous;
brise de cote, dessus et dessous;
en arriere et en avant;
entrechat a cinq de cote et en arriere;
sissonne battue en avant;
sissonne battue derriere;
entrechat a quatre sur une jambe;
entrechat a sept en avant et en arriere;
la cabriole a un et a deux temps;
la cabriole italienne en avant et en arriere;
les deux ronds-de-jambes en dehors et en dedans; etc.,

except the

entrechat a cinq de cote et en arriere,

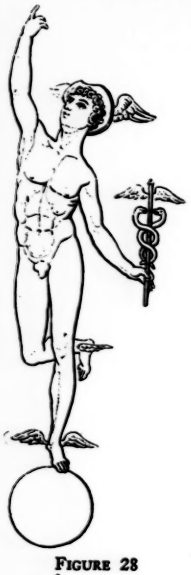

FIGURE 28

FIGURE 29 31

FIGURE 30

FIGURE 32

FIGURE 33

FIGURE 34

FIGURE 35

FIGURE 36

FIGURE 37

entrechat a sept en avant,
and the
cabriole,
l'entrechat a six, se fait en tournant.

OBSERVATIONS ON ENTRECHAT, AND ON THE MANNER OF BEATING AND CROSSING IN CLOSE-LEGGED AND BOW-LEGGED DANCERS

CLOSE-LEGGED DANCERS

The contraction of the muscles occasioned by the effects of leaping, stiffens each articulation, and forces every part back into its natural place. The knees, thus compelled to turn inwards, regain their primitive thickness, which greatly opposes the beatings of the *entrechat.* The more united are the legs at their upper part, and divided at their extremities, the more incapable are they of beating or crossing; they remain, therefore, nearly motionless during the action of the knees, which, in consequence, appear to roll uncouthly one upon the other; and thus the *entrechat,* being neither cut, beaten, nor crossed at the feet, cannot have that brilliancy and rapidity which constitute its principal merit. A good method of studying, diligent practice and time, as I have already intimated (Chapter 2) are the only means of remedying this defect.

BOW-LEGGED DANCERS

These are nervous, rapid, and brilliant in all things that require more strength than agility. Nervous and light, on account of the direction of their muscular *faisceaux,** and the thickness and resistance of their articular ligaments; rapid, because they cross more at bottom than at top, their feet having but a very small distance to perform the beating steps in; and brilliant by reason of the light being so very conspicuous through their legs as they cut or uncut. This light is precisely what we may term the *clair-obscur* (light and shade) of dancing; for if the *temps* of the *entrechat* be neither cut nor beaten, but, on the contrary, rubbed or rolled one upon the other, there is no light to relieve the shade, and the legs, through being too closely joined, present an indistinct mass, void of brilliancy and effect. Bow-legged dancers are, usually, not very skilful, as they chiefly reckon their bodily strength. This very strength it is that opposes the greatest obstacle to their acquiring ease and pliancy.

NOTE. *Fasceaux—fascia.

"Fascia.—A sheet of fibrous tissue enveloping the body beneath the skin, and also enclosing the muscles and separating their several layers or groups."

(*Stedman's Medical Dictionary.*)

(*Continued in next issue*)

FIGURE 38

FIGURE 39

FIGURE 40

FIGURE 41

FIGURE 42

FIGURE 43

FIGURE 44

FIGURE 45

Boston Convention

The fourteenth annual convention of the Dancing Teachers Club of Boston, held at the Bradford Hotel, September 7, 8, 9 and 10, attracted a larger crowd than any previous convention, although the occasion was earlier in the season than ever before.

Possibly the outstanding faculty, which included Ivan Tarasoff (New York), Berenice Holmes (Chicago), Sonia Serova (New York), Grace Bowman Jenkins (Decatur, Ill.), Ernest Carlos (New York), Jack Dayton (New York), Donald Sawyer (New York), Thomas Parson (New York) and Myron Ryder (Springfield, Mass.) had something to do with the excellent attendance.

The classes were especially enthusiastic and appreciative of all the work offered, but they accorded Berenice Holmes, ballet teacher of Chicago and a newcomer to their faculty, enthusiastic applause which amounted almost to an ovation every time she appeared on the floor and every time she demonstrated a combination.

Although not officially scheduled to take their respective chairs until the October meeting, the new officers elected last May to serve for 1937-38 presided at this convention. They are: Miss Harriet James, Salem, Mass., president; Miss Ruth Byrne, first vice-president; Mr. Myron Ryder, second vice-president; Miss Hazel Boone, secretary and treasurer; Mrs. Doris Tower, delegate director.

An especially nice custom is the Boston Club's practice of honoring certain of its officers and members by designating certain ones as host or hostess of each session. Those who served in this capacity during the week are: President Harriet A. James, Retiring President Anna M. Greene, Mrs. Christine MacAnnany, Mr. William Murphy, Miss May G. Donovan, Miss Florence Baker, Secretary Hazel Boone.

Since the club never has business meetings during its convention period, the highlights of the week were the various entertainment features. The annual Faculty Party which is always held at a popular night club was given this year at the Coconut Club and was a particularly gala occasion. It was preceded by a cocktail party for the officers, faculty and guests of honor, at the Beacon Hill home of Miss Willette McKeever. The annual party and dance was replaced this year by the first banquet in the club's history, given in the ballroom of the Bradford Hotel. Miss Hazel Boone presided. Following the dinner a short program was presented by THE AMERICAN DANCER. The program follows:

Little Old Lady, from *The Show Is On*
MITZI MAYFAIR
(Through the courtesy of RKO Theatres)
Buster Shaver at the piano

An Exhibition Tango
OLIVE and GEORGE RADNOW
(Through the courtesy of RKO Theatres)
Buster Shaver at the piano

Flashes . . . . . Adagio
EVELYNE and LEONARD
(Through the courtesy of Grace Bowman Jenkins)

La Gioconda . . . . . Tap
VICTOR BOSTEK
(Through the courtesy of Vogue Studios)

Ballet Number
VERA ELLEN ROHE
(Through the courtesy of Mme. Serova)
(Costume courtesy of Wolfe-Fording)

Acrobatic Tap
JACK PARTRIDGE

Sylphide Mazurka
MARTHA JAMES
(Through the courtesy of Berenice Holmes)

Vogue of Ballroom Adagio
EVELYN and LEONARD
(Through the courtesy of Grace Bowman Jenkins)

Rhythm in Blue . . . . . Tap
VERA ELLEN ROHE
(Through the courtesy of Jack Dayton)

Mrs. Montie Beach, president of the Dancing Masters of America, Inc., with which the Boston Club is affiliated, made this convention an occasion for her first visit to the club. Mrs. Beach remained for the three days and was a speaker at the banquet. LeRoy Thayer, first vice-president of the D. M. of A., and Mrs. Thayer also attended the convention and were guests of honor at the banquet, as was Walter U. Soby, secretary of the national organization.

OLIVE *and* GEORGE RADNOW, *diminutive exhibition ballroom dancers demonstrating for* THOMAS E. PARSON, MRS. MONTIE BEACH, MITZI MAYFAIR, HARRIET JAMES *and their accompanist,* BUSTER SHAVER. *The Radnows and Miss Mayfair danced at the Boston Dancing Teachers Convention through the courtesy of RKO on a program sponsored by* THE AMERICAN DANCER

D.T.B.A. BULLETIN

by ROBINA SWANSON, *Secty.*

Attendance records of the New York D. T. B. A.'s regularly monthly meetings were shattered on Sunday, September 26, when 137 members turned out for a glimpse of the season's newest dance sensation, *The Big Apple,* which was presented by Helon Powell Poole of Charlotte, N. C.

In addition to the unexpected number of members, 53 guests were on hand to help jam the Hotel Park Central's Colonial Room, which was barely adequate for the enthusiastic crowd. The floor was crowded at 2 p.m., when Aleta Doré commenced her demonstration of baby dances; at 3 p.m. the lines had increased for Jules Stone's tap number, *Hot Foot Stomp,* and at four, when Miss Poole started "cutting the apple," officials of the association admitted that they had been taken completely by surprise. Teachers were registered from such distant points ah Maine, western Pennsylvania and Virginia.

Miss Poole was assisted by Bill Ball and Louise Kline, Big Apple contest winners, also of Charlotte, N. C. Mr. Stone's *Hot Foot Stomp* was demonstrated as a trio number by Frances Wickham, Anna Mae Knoud and Marjorie Ungermach.

Twenty-six applications for membership were accepted at the business meeting which followed the demonstration period, and 21 candidates took the oath of membership. The total membership of the association is now in excess of 250, and larger meeting quarters are being considered.

Plans are being made for a monthly presentation of lecture-demonstrations on Public Relations, Business Letter Writing and Advertising. These subjects were featured at the association's July convention and proved valuable and popular enough for their continuation as a monthly feature.

The next meeting will be held Sunday, October 24, when the annual election of officers will be held. The faculty for this session will include Boris Novikoff and Hazel Kranz in a presentation of ballet technique and children's dances. A two-day session will be held at the Park Central between Christmas and the New Year. The exact dates will be announced later.

When Replying to Advertisers Please Mention
THE AMERICAN DANCER

FLORENCE ROGGE'S

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MISS ROGGE *is internationally known as the* BALLET DIRECTOR and ASSOCIATE PRODUCER

of

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Miss Rogge staged all Dances for "Virginia," the current hit at the Centre Theatre in New York

List of Miss Rogge's Routines Now Available

1. Scarf Dance—Solo Interpretive. Intermediate.....$2.00
   A pretty number, using a large scarf.
2. Viennese Waltz—Classical Toe Solo. Intermediate.. 2.00
   Joyful number.
3. Pizzicato Polka—Classical Toe Solo. Advanced..... 2.00
   Dainty.
4. Garland Dance—Classical Group—8 dancers. Advanced 3.00
   An effective and decorative number.
5. Easter Lily—Classical Toe Solo. Advanced..... 3.00
   A beautiful number.
6. Grecian Frieze—Classical Group. Advanced..... 4.00
   Panels, using 16 dancers.
7. Novelty Drum Dance—Advanced Toe..... 3.00
   Group number using 3 dancers, who dance on drums.
8. Novelty Chinese Fan Dance—Solo Toe. Advanced.. 3.00
   An interesting number.
9. White Peacock—Classical Toe Solo. Advanced..... 3.00
   A long train is used.
10. Danse Piquant—Novelty Duet..... 3.00
    Large hoops are used. Intermediate Toe.
11. Iridescent Bubble—Interpretive Solo. Intermediate 2.00
    A large balloon is used.
12. A Hunting We Will Go—Novelty Group—Intermediate Toe 4.00
    12 dancers in this number. Riding crops are used.
13. Skaters Waltz—Novelty Toe Solo. Advanced..... 3.00
    An effective novelty number.
14. Russian Boyar Dance — Character Group — 16 dancers. Intermediate 3.00
    Boyar meaning a Noble. Danced with great dignity.
15. The Golden Butterfly—Classical Toe Solo. Intermediate 3.00
    A very bright number.
16. The Little Love Birds—Classical Duet. Intermediate 3.00
    A lovely duet.
17. Dance of the Peppermint Stick—Toe Solo. Advanced 3.00
    An eccentric doll dance.
18. Romping on the Beach—Novelty Solo. Intermediate 3.00
    Done in colorful bathing suit, either barefoot or in bathing slippers. Large beach ball is used.

---

19. The Call of Spring—A complete Ballet—Intermediate 8.00
    Excellent material for Recitals. 23 Dancers used. Five dances including impressive Finale in which all 23 dancers are used. The Ballet consists of a group number using 16 dancers, two duets, one trio, one solo and the Finale using all the dancers.
20. The Cobbler's Dream—A Complete Ballet—Intermediate 10.00
    An exceptional number for a recital. May use up to 33 dancers. This excellent ballet lends itself to many types of dancing and gives students an opportunity to perform their specialties.

J. J. DICKMAN & COMPANY

PUBLISHERS

101 West 57th Street **New York, N. Y.**

Student and Studio

● NEW YORK, N. Y.—Claire Lea Stuart, member of the well-known team of Stuart and Lea and former pupil of the late Luigi Albertieri, Ivan Tarasoff and Adolph Bolm, announces her retirement from professional life to open a New York studio. Mrs. Stuart, who is a former prima ballerina of the Chicago Opera Company, and her partner achieved such outstanding success in concert work (they will probably always be remembered for their beautiful interpretation of Joyce Killmer's *Trees*) that they were engaged to teach on the faculty of The American Society and later they were members of the D. M. of A. faculty on the occasion of that organization's 50th Anniversary convention at the Hotel Roosevelt. Teaching, at that time, was only an interlude and they returned to the stage to dance at Radio City Music Hall, in the St. Louis Municipal Opera and at the Palmer House, Chicago.

In opening her New York studio, Mrs. Stuart stresses an environment which is stimulating for the dancer, intending it to be an inspirational center for the beginner as well as the professional. *Balancing the Body Budget* is a phrase she has coined to explain a new approach to health and well-being for both the professional and the layman.
add D. E. R.

●

The New York Society of Teachers of Dancing opened the 1937-38 season with a guest meeting on September 19. The attendance was among the largest in the Society's history. Featured teachers of the day were Frances and Elizabeth Henderson of Charlotte, N. C., who journeyed to New York to teach the *Big Apple*.

At the second meeting of the season, held October 10 at the Astor, the faculty included Jack Manning, tap; Alberto Galo, exhibition waltz; Mme. Sonia Serova, children's work; and Albert Butler, rumba technique.

A noteworthy feature of the New York Society's monthly meeting is the Ballroom Forum, a discussion of current trends in the field of social dancing. At the last meeting several interesting ideas were advanced. Chief among these was A. J. Weber's warning to those who teach in old buildings to beware of the danger of collapsing walls from heavy vibration when permitting large crowds to dance *The Big Apple*. In support of Mr. Weber's warning, President Roderick Grant pointed out that Boston, many years ago, had forbidden the dancing of the *Barn Dance* in the city as a result of at least one building collapsing from the syncopated vibration. Oscar Duryea pointed out that the *Collegiate Shag*, hailed by most as this season's novelty is actually nothing more than the old *Barn Dance* danced in syncopated time. Jimmy Whitton reported that the inclusion of *The Big Apple* in his schedule has increased his enrollments perceptibly. Clara I. Austen urged teachers to recognize the demand for instruction in the *Rhumba*, pointing out that it is being played quite generally by good dance orchestras and that the public, on such occasions, tries valiantly to do it. This indicates a desire to learn which should swell enrollments in rhumba classes.

●

● NEW YORK, N. Y.—Mrs. Margit Tarasoff, who is now associated with the Annette Van Dyke Studio, will teach for the Carolina Club in Hickory, North Carolina, during Thanksgiving. Mrs. Tarasoff opened her studios in Hackensack and East Orange, New Jersey, October 7 and 9 respectively.

Paul Mathis begins his classes this season, teaching modern ballet, that is ballet technique with body movement, bar work, floor technique, oriental, scarf and plastique. Florence Colebrook Powers, now at the Mathis Studio, will give instruction in songs and dances for radio and stage to children, and ballroom dancing for adults.

●

Hanya Holm's Studio opened with an augmented staff and new courses, October 4, which include Dance Notation by Mmes. Otte-Betz and Dombois-Bartenieff, and Percussion Composition by Franziska Boas and Harvey Pollins. Men's evening classes are an innovation. October 4 also marked the beginning of rehearsals for the New York production of *Trend* during Christmas.

●

Jules Stone has taken a larger studio in Jamaica, which will have its own stage and three teaching rooms. A monthly visitors' day is planned for the coming year. Eddie Roberts, Mr. Stone's tap assistant, has returned from the hospital to resume his classes. Edna Dittus, back from her Major Bowes tour, is again taking lessons at the Jamaica branch. Janet Lund, professional pupil of Jules Stone, played a four weeks' engagement recently at the Lotus Garden Restaurant in Washington, D. C.

●

Howard S. Klop, father of the talented Frances Coles, former vaudeville artist and now on the staff at Carlos', is still an active dance teacher at the age of 76! Mr. Klop has been a banker all his life, but taught as a sideline. However, he is so devoted to the art of Terpsichore that the first of this year he retired from the bank in order to devote all of his time, and the rest of life, to teaching dancing. He specializes in all of the modern social dances.

●

Evelyn Hubbell returned from Europe, October 1. after studying in London and Paris. Mrs. Hubbell reports that the rumba and tango as done on the Continent do not compare with our American skill in these dances, but their music is exquisite. She also witnessed the tremendous ovation accorded the Ritz Sisters at the Lido, Paris.

●

Wilma and the Mack Bros., trained by Eddie Mack, were booked for a Canadian tour. Teddy Rogers, another Eddie Mack protege, played at the Holywood Restaurant in New York recently.

●

Martha Graham offers two courses for children this year, besides an adult schedule for beginners, intermediate and professional students.

●

Adolphe Blome, who was made an honorary member of the Chicago Association as a result of his work at the Convention this summer, will teach for the Louisiana Association during their three-day Christmas session. Harriette James and Hazel Boone, president and secretary respectively of the Dancing Teachers Club of Boston, studied with Mr. Blome lately.

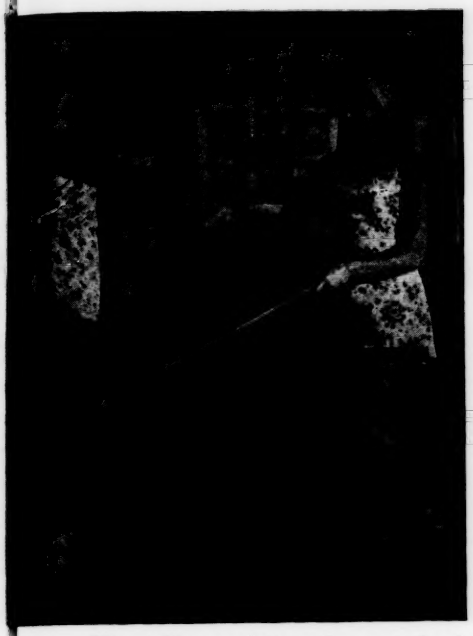
●

Fe Alf's fall courses include modern dance technique, percussion, improvisation for professionals and non-professionals. She also conducts classes for children and men.

●

Helen Auerbach, daughter of Joseph Auerbach who is prominent in the D. T. B. A.,

Top: LORETTO ROZAK, *member of Edna Lucille Baum's Little Ballet Group, Chicago, Ill. Center: Pupils of Ethel Veatch Schmidt, Des Moines, Iowa. Lower: Pupils of Helen Steinman, Chicago, Ill., in "Icicle Ballet," top to bottom: Lois Werner, Patricia Kruse, Jean Oliver, Dorothy Heinz, Eileen Moore, Jean Ann Campbell*



MARGIT TARASOFF *instructs her young daughter,* NADIA, *in the beautiful Annette Van Dyke Studio*

will be dance director of the Heckscher Foundation for the seventh consecutive year. It is said that her recital at the Heckscher Theater was one of the loveliest and best costumed events in New York this spring.

●

Walter R. Cosden, all-round champion of the 1937 *Daily News* Harvest Moon Ball, who was trained by the De Revuelta Studio, has gone to the Coast to make a dancing picture with Eleanor Powell.

●

Blanche Evan, although a modern dancer, studies ballet with Ella Daganova, in order to combine ballet fundamentals with modern technique in her own work and teachings.

●

Margaret Burton Inslee's two-month-old son has been named Thomas Edward. Congratulations, Master Thomas!

●

Evelyn Rita Jantzer stresses the educational value of dancing in her school, as a basis for the professional approach. She offers classes in all types of dancing for children and adults.

●

Eddie Gay, genial dancer who toured the country this summer, returned to New York, September 6, to get down to work here.

●

The Peters-Wright Studio opened their fall term with a distinguished faculty which includes Dexter and Anita Peters-Wright, Hazel Kranz and Paul Mathis.

●

Shin Aoyagi ("green willow" in English) recently arrived from California to open a New York studio, where he will teach Oriental dancing. He plans a concert in December or January.

●

Boris Novikoff began rehearsals in October with his Russian-American Ballet for a New York performance in December. Mr. Novikoff has recently returned from Boston, where he presented his Ballet Company in Jordan Hall and staged several ballets for the Boston Opera.

The Amateur Professional School begins its third season, after last year's successful Student Revue at the Brooklyn Little Theatre, under the direction of Frank Lewis.

●

Bhupesh Guha, director of the Hindu Institute of Dancing, announced its opening for the winter season with beginning and advanced courses in Hindu dancing.

●

The Weber Studios of Brooklyn opened with a demonstration program of children's dances on registration day, October 2, and an informal ball, October 7, to inaugurate their twenty-sixth season.

●

Lasar Galpern, whose Chamber Art Studio of the Dance has brought forth many prominent dancers, arranged the dances for the operetta, *Joseph and His Wives,* which had a successful run at the Second Avenue Theatre recently. Mr. Galpern has also been invited to direct this year's productions at the Music Repertory Theatre. His first presentation will be *Le Bourgeois Gentilhomme* some time in November.

●

Gertrude Doris Ulmann of Hellerau-Laxenburg, Vienna, introduced the Hellerau Method for Body Culture and Dance Technique at her initial demonstration in Steinway Hall, September 26. Miss Ulmann opened her classes at Steinway Hall, October 1.

●

Constatin Kobeleff of the Carlos Studio staff is teaching in Philadelphia one afternoon each week—at the Henrietta Riddell School.

● BATAVIA, N. Y.—Shirley K. Lange's recital in the Batavia High School Auditorium after ten years of her school's existence, presented a hundred students in a fine display.

● SCHENECTADY, N. Y. — Gertrude Blanck's last recital, September 14, at the Plaza Theatre, was a *Big Jamboree,* which played before a "delighted audience," say the local papers. Miss Blanck composed for the occasion a novel ballet entitled *A Day in Bugville,* with costumes simulating real insects.

● ROCHESTER, N. Y.—She Gladys Bliss School has added a radio department to their School for Diction and Dramatics this year. The response thus far has been very good. This studio has also been engaged to produce a dance act at the RKO Palace Theatre early in December.

● WESTFIELD, N. J.—Miriam Marmein, mime and dancer, appeared at the Masonic Temple here, October 11, and at the Columbia High School in Maplewood, October 16. On the first program Miss Marmein presented *Career,* her seven-scene pantomimic romance based on the life of a ballerina, together with numerous divertissements and dance cartoons. On the second program, which was for children and young people, she was assisted by Mildred Neff and presented for the first time a new dance pantomime entitled *Harlequin as Hypnotist.*

● NEWARK, N. J.—Pupils of the Lillian Daniels School of this city appeared on the Steel Pier at Atlantic City, the week of August 21. The show, called *Broadway on Parade,* scored a definite success.

●

The New England Council meeting, October 10, featured Eddie Sinclair in a varied program of intermediate tap routines and Lorraine Neville in her version of *The Big Apple,* as taught by Helen Powell Poole of Charlotte, North Carolina.

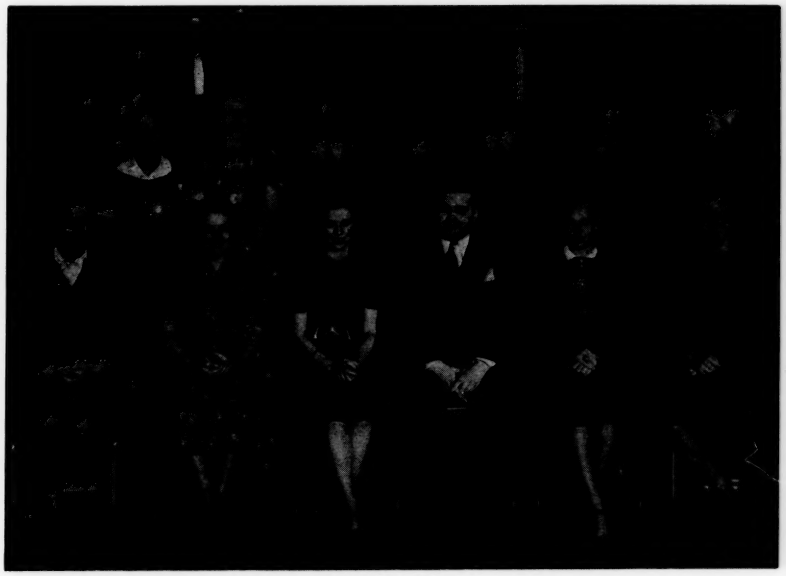
● NEW HAVEN, Conn.—The *Pastel Ballet* of Mme. Annette's recital was the high light of the evening. It has already brought many new pupils to the school. The recital was planned to run one night, but all seats were sold ten days after they were put on sale, necessitating a second performance.

● BOSTON, Mass.—Peggy Maynard, who was featured solo dancer in Mrs. Lilla Wyman's annual festival last spring, did an unusual and beautiful number entitled *The Mystery Girl of the Island.*

● MT. HOLYOKE, Mass.—Tamiris and her Concert Group started a short tour with her opening here, October 13. She gave five performances and two lecture demonstrations in Massachusetts and New York State during the week after that date.

● PORTLAND, Maine.—Dorothy Larson, assistant to Dorothy Mason of this city, has been studying with Ernest Carlos in New York during the summer. Eleanor Parr, a pupil of Miss Mason, opened at the Paradise

Faculty and staff of Stockman Studios, Indiana's largest and finest school of dancing. Standng: ROBERT BEAMAN, building manager; MARIE DYER, accompanist; MILDRED PETERS, registrar; GLENN CARR, CHRISTINE BOWDEN, MANFORD SHELBURNE, accompanists; MAY CLARK, office manager Seated: BECKY MAYFIELD; RUTH DUNHAM; DOROTHY KIZER LOUIS STOCKMAN; EDNORA B. JOHNSON; MARY GORDON PERKINS, teachers.



last week. Another student, Verna Cederstrom, dancing in *Babes in Arms,* is married to Rolly Pickert of that company. Dorothy Westcott, another pupil, is appearing in one of New York's tap rooms.

● WILKINSBURG, Pa.—Mr. and Mrs. Jack Bowman opened their studios, September 18, with a demonstration in costume of every type of dancing, by their soloist pupils. They present a wide scope of instruction in all forms of the dance.

● PITTSBURGH, Pa.—Martha Rose reopened her studios for this term, at the end of which the student earning the most points for specified tasks, will be presented with an M. R. dance medal, a private routine free, and the title of "Best All-Round Student" of the school. Martha Rose's dance classes are featured at the Southern Bell, a resort on the Wm. Penn Highway.

●

The University of Pennsylvania Cultural Olympics will include character, modern, ballet and folk dancing among its activities. Four Dance Festivals will be held as part of the program: American Folk Dance Festival, National Folk Dance Festival, Junior-Senior Dance Festival, Adult and Collegiate Dance Festival. Solo performers may register in any group or register for the special dance scholarship tryouts. These scholarships will be one term's tuition at the Chalif School of the Ballet in New York, and the Littlefield Studio in Philadelphia.

● WASHINGTON, D. C.—Marion Durbrow Venable started classes in her "brand new" studio, October 4, after an opening tea for mothers and children on the preceding Saturday, at which some of her students presented a dance program. Miss Venable also gave a cocktail party to about seventy-five friends, September 30.

● CHARLOTTE, N. Car.—Six young dancers from the Henderson School played a two weeks engagement at the Roxy Theatre in New York recently, doing the *Big Apple* before metropolitan audiences after winning the *Charlotte News*-Carolina Theatre *Big Apple* contest. Misses Elizabeth and Frances Henderson taught the *Big Apple* September 19 for the New York Society of Teachers of Dancing at the Astor Hotel. Miss Frances Henderson taught for the Florida Association at Daytona Beach, October 3.

● FARMINGTON, W. Va.—Marie Barbuscak directed the annual Playground Revue here, presented by the children of the city playgrounds during July. The show was written and staged by Miss Barbuscak.

● LOUISVILLE, Ky.—Ellen Irma Flanedy reports that Genevieve McAuliffe, teacher from Natchez and Vicksburg, Miss., studied at Miss Flanedy's studio recently and returned home to open her own studios, September 15.

● YOUNGSTOWN, Ohio—Mr. and Mrs. Fred Kotheimer are boasting of a record enrollment for this year in their newly decorated and enlarged studio. Last spring the Kotheimer 1937 Revue at Stambaugh Auditorium was attended by 2,200 people.

● DAYTON, Ohio—Lera Rae has moved her studio and held an opening tea, to which one thousand guests were invited, October 3.

● INDIANAPOLIS, Ind.—Louis Stockman has completely remodeled and redecorated his main studios and his uptown branch, and has installed new heating and air conditioning units. Two other branches are maintained, in addition to a theatrical booking office. On and after June 1 of next year the Stockman Studios expect to be housed in a new ultra-modern air-conditioned building specially erected for them. Their old headquarters will be used for rehearsals and rentals.

● ST. LOUIS, Mo.—Betty June Sissom, 7-year-old pupil of the Meglin Fanchon and Marco Studios, has just returned from Hollywood where she did picture and radio work and appeared in a Kiddie Revue at the Los Angeles Paramount Theatre, under the direction of Ethel Meglin.

—Volpe

EDDIE MACK
who danced on THE AMERICAN DANCER *program at the D. T. B. A. Convention in New York; taught at the Dancing Teachers Club of Boston, September* 19; *and the Connecticut Club meeting, Sunday, October* 17

● DETROIT, Mich.—Emme Hartell arranged a program of ballet and toe dances for the Homemakers Conference in this city, August 31.

● OSHKOSH, Wis.—The Del-Wrights will start their second winter's Tap Teaching Tour, November 7. This year they will present nine new routines, including a classical tap dance to the *Dance of the Hours.* They expect to cover twenty cities during the trip. The summer Normal Courses held by the Del-Wrights in New York and Chicago were attended by teachers from twenty-eight states. Next summer they will include Hollywood in their Normal School schedule. The Del-Wrights have also been invited to teach in Holland and England.

● MILWAUKEE, Wisc.—Julian Francesco, formerly with the Chicago Civic Opera Ballet, opens his own school this month. Last spring he completed two seasons on Broadway in *On Your Toes.* Mr. Francesco is now interested in training talent for the professional ballet.

● TOPEKA, Kans.—Max Pratt presented the pupils of the Three Arts Studio in a recital of three parts which proved the really artistic viewpoint of this school. And we do think that another Kansan has "done his bit for art."

● OKLAHOMA CITY, Okla.—Yvonne Chouteau, eight-year-old descendant of the first white man to settle in Oklahoma, appears in her Shawnee Indian dances all over the United States. The dances employ many authentic Indian steps, but are based on a background of ballet.

● AUSTIN, Texas—The Camille Long School reports that business is much better this year, with enrollments already far above last season.

● DALLAS, Texas—The Pan-American *Times Herald* Collegiate Dance Team entries were presented in preliminaries by the Sam Bernard School during their regular Alumni Club Dance, September 16. The following Friday, sixty-five couples were judged at the Pan-American Exposition Amphitheater, by Benny Goodman, "King of Swing," Jimmy Lovell of the *Times-Herald,* and Sam Bernard, president of the Texas Association of Dancing Teachers. Mr. Bernard now plans a tap contest to be held at the Baker Hotel during the Texas Association Convention, December 28 and 29.

● HUNTSVILLE, Texas—Sarita started her season, October 4, with a recital of Spanish and Latin- American dances. She will make fifteen appearances through the Midwest within three weeks and is scheduled for the Pacific Coast.

● CORPUS CHRISTI, Texas—The annual revue of the Bertha Lacey Studio was staged and costumes and scenery were designed by Miss Lacey. During the summer Miss Lacey directed the Dance Department at Camp Waldemar for girls and at Camp Stewart for boys.

● BUTTE, Mont. — Estelle Loughran closed last season with a dance revue presented by her pupils at the Fox Theatre. The show was composed of six novel and gay parts.

● PORTLAND, Ore.—Classes at the Bertelle McBain Studio began "with a bang" September 18, upon Miss McBain's return from Los Angeles.

CHICAGO
by MARION SCHILLO

C. A. D. M. Meeting

The first fall meeting of the Chicago Association of Dancing Masters was held October 3 at the Sherman Hotel in the Crystal Ballroom. A large, enthusiastic session was held and the attendance was the greatest gathering of its kind ever held for this opening meeting of the new term. Notables there were President Pearl Allen, Director Leo Kehl, Treasurer Campbell and, of course, Mr. William J. Ashton was on hand as usual and welcomed the fine assembly of teachers from out of town. Bobby and Virginia Rivers were there, Gladys Hight was a guest, and the faculty chosen for the occasion was exceptionally interesting.

Billy Warmolts opened the program with a Novelty Tap Duet of excellent taste and clever originality. Virginia Zimmerman demonstrated ballet technique followed by combinations and a lovely toe number. Ruth Gellman did a Modernistic Tap number that aroused a lot of interest, and Adolph Franksen demonstrated a good ballroom number.

●

The Gladys Hight School has opened two new studios this season, in Wilmette, Ill., and at the Graemere Hotel in Garfield Park, Chicago. Miss Hight issues certificates to those taking a Material Course of two weeks. Her studios also conduct a Teachers' Bureau for placing instructors in reliable schools. The Gladys Hight School helps all teachers who take courses there, by assisting them in advertising, costuming and other problems throughout the year.

The Gladys Hight Winter Dance Cruise to the West Indies, Panama and South America will leave February 19 from N.Y. on the S.S. Lafayette of the French Line. The trip is open to teachers, dancers and their friends. Reports have it that the reservations are fast being taken up.

●

Bruce R. Bruce moved into his new quarters in the Capitol Building, September 1. The studio is the result of months of careful planning for spaciousness, abundant daylight and excellent ventilation, with every possible convenience for the student. There are three studios done in blue and white, tan and white, and cream color, respectively, with large dressing rooms equipped for at least fifty students in each. The two offices are a main reception room and Mr. Bruce's private sanctum. A faculty of several departments will conduct classes during the year.

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406.	Bow-Dots (Jazz or Kick Number)	417.	Picadot (Spanish Jazz)	430.	White Horse Inn (Tyrolean Tap)
407.	Sophistocrat (Soft Shoe Strut)	418.	Little Daisy (Toe Tap Flower Ballet)	431.	Promenade (Strut Tap)
408.	Sailors' Buttons (Acrobatic Tap)	419.	Viola (Toe Tap Flower Ballet)	432.	Step-in-Time (Strut Tap)
409.	Gypsy Doll (Character Dance)	420.	Blue Jacket (For Tap or Toe)	433.	Ice Queen (Skating Soft Shoe Jazz)
410.	Drum Beat (Military Strut Tap)	421.	Powder-Puff (Tap-Toe)	434.	Swing Toe (Jazz Costume)
411.	All-Star Strut (Strut or Tap)	422.	Acro-Waltz (Two-in-One Costume)	435.	Hot Blues (Tap Strut Rhythm)
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The new quarters of the Advance Theatrical Shoe Company are a fine example of modern decoration and spaciousness, since they have moved from the sixth floor of the Capitol Building down to the second. The shop gives the impression of a modern theatre, with seats arranged in tiers running from front to rear of the long room and enlivened by gay modern lighting effects and colors.

●

Earl and Billie Warmolt's school in Oak Park is a huge old residence which has been converted into an artistic and delightful studio with special rooms for acrobatic and private work. It is decoraed by many fine paintings done by Billie's father. Billie, who received her training from Thomas Sheehy, is well known for her humorous and imaginative dance ideas. She taught for the October meeting of the Chicago Association.

●

Helen Steinmann opened Week-end Normal Courses for teachers, October 2, in the Auditorium Building. The faculty includes Harriet Lundgren for ballet, Helen Steinmann for Spanish and tap, and Sylvester Smith for acrobatic work.

●

Merriel Abbott announces the association of Elizabeth Kovriguine with the ballet department. Mme. Kovriguine has had a long and distinguished career in the ballet in Europe and with the Mordkin and Kosloff ballets in America. She will teach all advanced classes in ballet and classical work at the Abbott School.

●

The Ballet Arts Club of the Edna Lucille Baum School will have its first meeting for this season, October 31. Club members are those who participate in the Little Ballet Group which begins rehearsals in November.

●

Betty Lou Wasser and Amy Howes of Oshkosh, Wisconsin, received professional engagements in Chicago as a result of auditions arranged by Muriel Kretlow of Chicago.

CALIFORNIA
by DORATHI BOCK PIERRE

Jessie Draper, former Meglin pupil, is appearing in vaudeville after making a name for herself at the Follies Bergere in Paris.

●

A Film Dancers' Casting Guild of America has recently been formed, which will make a specialty of supplying dancers to the picture industry, under the direction of Jerry Mack.

●

Nico Charisse, dance director formerly of New York, is building a new studio in Hollywood, where he plans to stay permanently.

●

Tom Montez, noted for Latin-American dances, who appeared in the Hollywood Bowl this summer, is already planning an early recital.

●

Dancers of Southern California are trying again to form a dance union to cover all the needs of dancers working in this territory. About a hundred dancers attended a mass meeting at which the leaders of other professional guilds spoke on similar problems. At a second meeting Mellissa Blake was elected president of the dancers' provisional organization and further meetings were planned for the near future.

●

Johnny Boyle reports that Jimmy Cagney's ballet work, which was studied in New York, is really good.

●

Maurice Kosloff recently celebrated ten years in Hollywood. A decade ago last month he sold his first dancing ensemble to a major studio. His most recent creation is an *Au Naturel* dance, newly completed for Universal. Nancy Carroll is learning some new dance routines from Mr. Kosloff.

●

CANADA

● KITCHENER, Ont.—Marguerite Sweitzer has leased a new studio for this year, much larger than her former place and more adaptable to her needs. Registration at the school this year is almost fifty per cent higher than last season and it looks like a prosperous year ahead.

● OSHAWA, Ont.—Beth Weyms School is inviting its friends to attend a demonstration of graded class work with a brief explanatory talk at the Studio, October 23. There will also be a program of dances in costume, taken from the very successful recital presented last June. June MacInally of the studio won first prize with her Recital Tap Solo in a recent Toronto radio contest, putting her in line for the Grand Prize of a trip to Hollywood and a movie test. The fall opening of the Beth Weyms School branch in Toronto has been postponed, owing to the present epidemic of infantile paralysis in that city.

● MONTREAL, Que.—Marjorie D. and Dave Livinson have returned from six weeks in New York City with ideas for their school that have already "clicked" with the pupils. We may expect to hear more of the Rialto Dance School and the alertness of its two directors.

● WATERLOO, Ont.—Miss Ruth Bohlender, Director of the Creative Studio of the Dance, suffered the loss of her father, September 22. Her many friends extend their sympathy in this bereavement.

●

With this year, Capezio has been making theatrical shoes for fifty years. Salvatore Capezio looks back upon a career which has not only brought him great success as the world measures it, but which has brought him interesting friendships with world-famous dancers. Looking back to his early days in the business (1892) Capezio recalls that theatrical shoes were just that—fancy boots and period shoes for operatic productions and the like but seldom, if ever for dancers.

Mr. Capezio loves to tell how Anna Pavlowa would come to his tiny little shop and engage in long conversations in French with Mrs. Capezio and how, on hot days they would sometimes sit out in the little garden that was back of the shop.

Today, although Capezio is still the master craftsman who works out his ideas in a private workroom, the business has grown to such proportions that the name of Capezio is known the world over. In fact he even has agencies in such remote places as Johannesburg, South Africa. Prominent names of each decade in dancing stud his list of customers. Eleanor Powell, incidentally, recently wired for a pair of shoes with special soles for sound pictures, to be made and air-mailed to reach her within six days—before starting production on a picture.

Fifty years is half a century and in recognition of this record of service the dance world salutes Salvatore Capezio!

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Balletomane Reminisces

(*Continued from page* 13)

ing during the time that Sallé was having her triumphs.

Camargo was her name. Marie Anne de Supis by birth. She was born in Brussells in 1710. Camargo was her mother's Spanish name. Her father was a teacher of the dance. As a child she became a favorite at court. At a very early age she was sent to study under Mlle. Prévost, who was at that time *premiere danseuse* of the French Academy. Her progress was so great that her teacher actually became jealous of her. She first came into public notice when as a member of the corps de ballet at the Paris Opera she jumped into the role of one Dumoulin who had missed his cue, and danced his solo with amazing perfection. Mlle. Prévost, after this, became so affected by her unusual genius that she forgot her jealousies, abandoned the intrigues which she had started against her pupil, and declared that there was nothing more which she could teach this Camargo.

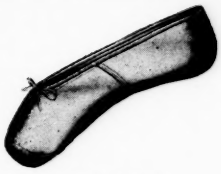
In 1726 she made her official debut in Paris. The program was comprised of a series of short divertissements which enabled her to display her virtuosity as a mime as well as a dancer. She was proclaimed by critics a sensational performer for one so young. She was just sixteen.

If we examine the ballet factions as they stood at the time we can readily see that the stage could not have been more perfectly set for her appearance. The great feud which existed between the Lullists and the Ramists was at its height. The members of one faction were followers of Jean-Baptiste Lully ballet-master who had died in 1687 and who believed in the noble lines of the dances of the Renaissance. While the members of the other adhered to the principles of P. Rameau who believed in a broader more versatile scope for the ballet, it was Rameau who made one of the first real steps forward in the ballet. During his epoch the entire ballet-technique was modified. It was he who in 1725 published his codification of the five absolute ballet positions. Ballet enthusiasm had spread beyond the courts by 1726. The feud was thriving. Each faction had its champions and it was the followers of Rameau who knelt at the feet of La Camargo.

Today the fact that Camargo was a great favorite of her time, that hats, slippers and dresses were named for her, that all Paris adored her, is of no great importance to us. But the fact that she left an everlasting imprint on the technique of the dance *is* of great importance to us.

Just what could she possibly have done to affect ballet as an art, we might ask. It is quite easily understood when we view the ballet-trend of her time. Ballet was still laboring under the influence of the dainty Dresden-doll movements of the Renaissance. Charming, graceful steps coolly executed conformed perfectly with the affectation of the day. Camargo was the first dancer to free the ballet of this stuffiness. She arranged her dances to reveal light and shade, brilliance and strength. Freedom of movement was born with her. In other words she used the dance as an instrument of interpretation. For her time, she was a brilliant technician. Her

(*Continued on page* 44)



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Coming Events

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THE BALLET RUSSE DE MONTE CARLO begins at the Metropolitan Opera House, October 22, for a ten-day engagement, following which it will go on tour.

•

HANYA HOLM will hold a demonstration at the New School for Social Research, November 2.

•

CARLA BRADLEY has been booked for the Guild Theatre, November 7.

•

MIRIAM WINSLOW is scheduled for Columbia University at the Institute of Arts and Sciences, November 13.

•

ANNA SOKOLOW and her Dance Unit will make their Broadway debut in a recital at the Guild Theatre, November 14.

•

LASAR GALPERN will give a concert, November 14, at the Y. M. H. A.

•

ARTHUR MAHONEY AND THALIA MARA will perform at the Guild Theatre, November 28.

•

DANCE INTERNATIONAL will open at the Rockefeller Center, November 29 to January 1.

New York State

THE JOOSS BALLET will play Elmira, November 4.

•

MONA MONTES, ROSITA ORTEGA AND ANGEL CANSINO will appear with the Rochester Symphony, November 20.

Boston, Mass.

ASYA KAZ AND THALIA ZANOU will give two concerts in Boston, under the auspices of the Boston School of Physical Education, November 2 and 4.

ARTHUR MAHONEY, *top, and* THALIA MARA, *center, who will be seen in recital at Guild Theatre next month*

HANS ZULLIG *of the Jooss Ballets in Ballade*

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Povla Frijsh	Jan. 9
Zfirah-Nardi	Jan. 23
Victor Chenkin	Feb. 6
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—Photo by Richard Tucker

MIRIAM WINSLOW, *who will be seen in concert this season*

Baton Rouge, La.

MIRIAM WINSLOW is scheduled to appear at Louisiana State University for the Dance Center of the School of Health and Physical Education, October 28 and 29.

•

Chambersburg, Pa.

MIRIAM WINSLOW will appear for the third time at Penn Hall, November 6.

•

THE JOOSS BALLET will play in Pittsburgh, November 8.

•

THE JOOSS BALLET will appear in Cleveland, November 5.

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The people, always great lovers of dancing, entered into this social instruction with such enthusiasm that soon a person's social standing depended upon his knowledge of this art.

The social dance finally became overburdened with manners to such an extent that few people could remember their intricate subtleties. It was at this period that the dancing teacher first made his appearance and was in great demand by those who wished to excel in dancing and thereby prove their social superiority. This condition continued until, in the time of the famous Louis of France, the social dance became thoroughly decadent. Shortly after, the fresh, gay waltz completely overshadowed all of the old dance forms.

Reading of the old social dance forms is to gain a clear picture of the people of the period, their thoughts and development. Social dancing was the teacher who raised the moral, cultural standards of the people of the world.

The social dance of the court and ballroom developed from the more rugged Country Dances, and one of the most famous books on the subject is Henry Playford's *The Dancing Master—or Plaine and easie rules for the dancing of country dances,* London 1652. This is a very rare book and copies are scarce. There is one in the Huntington Library in Pasadena.

There are several other interesting and rare books on the social dance, among them *A Treatise on the Art of Dancing,* by Giovanni Anrea Gallini, 1772. The Library of Congress has a copy of this book. I do hope that those who attended the Convention in Washington this summer took advantage of the opportunity to visit the Library of Congress and saw their wonderful collection of rare dance books.

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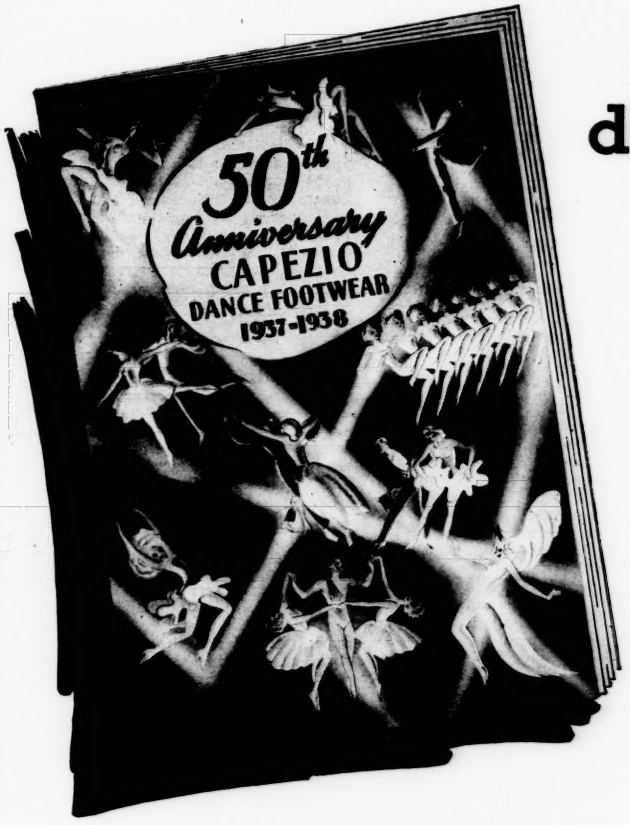

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Dance Teams

BARON *and* BLAIR—*now in Hollywood*

RICHARD STUART of the team, Stuart and Lea, has been rehearsing for the past few weeks with Flora Ossana, formerly of the Humphrey-Weidman concert dancers. Miss Ossana will be known as Flora Lea and will replace Claire Lea, who will still be Mrs. Stuart in private life but who is severing her connections with the team to open a school of the dance in New York.

●

PAULEN and VOLPRI have enjoyed unusual success in their appearances at the Arcady Club, Hague New York and at the Boulevard Tavern, Jackson Heights, New York. They will play a return engagement at the former sometime during the coming season.

●

COLLETTE and GALLE are being held over at the new Esquire Club in Seattle, Wash. Previous to this engagement they featured their Swing numbers in Casper, Wyo., and Billings, Mont.

●

ENTERS and BORGIA, it seems, are very much in demand out Missouri way. The Park Plaza Hotel in St. Louis brought them in on October 4 for a return engagement.

LEDA and PAUL LESHAY, Chicago dance team, have just completed their summer's engagement at the Laurels Playhouse, Monticello, N. Y. They appeared on September 9 as guest artists with the Promenade Symphony Orchestra of Toronto.

●

PIERRE and RENEE are at Leon and Eddie's and doubling at the Monte Carlo.

●

ALBERTO GALO REPORTS: Girado and Nadine have signed for a theatre tour with Cugat's orchestra which will open at the Earle Theatre in Washington. . . . The Townsends are now appearing abroad at Monte Carlo. Their stay is indefinite. . . . Manya and Martin just completed a very successful engagement at the Stevens Hotel in Chicago. . . . It is rumored that Baron and Blair will appear in Rudy Vallee's new picture. . . . Enrica and Novello are with the road show of the Ziegfeld Follies. They are using new Galo routines. . . . Gabrille and Gerald have had their engagement extended at Marcel's in Long Island. . . . Raoul and Eva Reyes are on their way to the coast, where they will appear in the Goldwyn Follies. . . . Lyman and Driscoll, after a very successful engagement in Buffalo, N. Y., have returned for a new Galo routine. . . . Gomez and Winona have returned to the Versailles in New York. . . . Britt and Young are now working the night spots around Boston. . . . Yevo and Doro are working at the Lotus Gardens in Washington, where their engagement has been extended. . . . Minor and Root just completed an appearance at the Capitol Theatre, Washington, D. C. . . Rochelle and Renate are working at the Anchorage Club in Philadelphia. Their engagement has been extended for another five weeks. . . . Fawn and Jordan have just completed four new routines with Galo. . . . Carlton and Julitte remain at the St. Moritz in New York. . . . Danile and Northway are taking a new routine with Galo. . . . Georges and Jalna open soon at the Chez Paree in Chicago. . . . Theodore and Denesha are working in Philadelphia. . . . Federico and Rankin are taking a new Galo routine. . . . Beauvell and Tova are at Ben Marden's Riviera. . . . Judith and Jacques have just returned from a successful engagement at Sea Girt, N. J. They are working with Galo on a new routine.

●

LE QUORNE REPORTS: Joe and Betty Lee opened at the Hotel Nicolet, Minneapolis, Minn., October 14 for an extended engagement . . . Crawford and Caskey are back from their European engagements. . . . Gilette and Shirley are opening soon at the Hotel Hollenden in Cleveland . . . The Hartmans who just returned from Hollywood are opening at the Waldorf Astoria for an extended engagement. . . . Byrnes and Swanson have completed their engagement in Campioni, Italy, and are on their way to Budapest, Hungary . . . Beth Hayes and Don Loper, having closed a successful appearance in Cannes on the Riviera, will be seen soon in Paris and London . . . Duano and Donala are at the Biltmore Bowl in Los Angeles.

OUR SPOTLIGHT PICKS OUT *Baron - Blair*

When Rudy Vallee opened at the Cocoanut Grove in Hollywood several weeks ago, one of the feature attractions of his show was the popular dance duo—Baron and Blair.

Joan Blair in private life is Catherine Brown of Beverly Hills, California. She is a former pupil of Ernest Belcher and thinks that ballet training is a necessary foundation for all types of dancing. As a matter of fact, she and Baron have composed many of their routines using basic ballet steps worked into ballroom patterns. Miss Blair is of English, Irish and Scotch descent and confesses a passion for fine breeds of dogs and horses. She owns two blue ribbon dogs in fact; one long haired Dachshund and a Cairn terrier. She is also the owner of a string of hunters and five-gaited saddle horses.

Charles Baron was born in Chicago and studied dancing with John Hughes and Jack Donohue. It was in California, however, that he met and started dancing with Joan Blair. In the beginning they did tap work and musical comedy routines. A satirical comedy number based on the dancing trends of the younger set still remains in their repertoire. It dates back to the earliest days of their association. Since then, however, they have branched out and today perform all the lifts, etc., which are an integral part of exhibition dancing.

Before joining forces with Rudy Vallee they have appeared in various New York rendezvous, for four years in Europe and in San Francisco.

Neither of the two are married and they deny that they are in love with each other.

HANYA HOLM

(*Continued from page* 16)

that it is up to the individual to find the form which best expresses what he has to say. This is a higher stage which a dancer may come to of himself, but he may not be forced to it. Therein lies the determining force which separates a creative dancer from his less gifted fellows; but, as we have seen, it is a purely personal difference, not arising from a variance in teaching.

We are at last able to observe the full results of a philosophy of this sort. Hanya Holm's triumph at Bennington this year indicated how successful the method becomes, when sincerity and purpose such as hers are poured into it. Bennington, incidentally, has been a novel experiment in gatherings of dancers and dance enthusiasts. Its purpose is not to teach as many things as possible in six weeks, but to start something growing in the mind of everyone who attends the sessions. Each participant must leave with the sense that he carries away the seed of a future growth, to be expanded by further study and application. This is what Miss Holm attempts in her own classes.

It becomes apparent, when considering the molds into which Miss Holm has cast the modern dance, that its potentialities for use before an audience are limitless. It finds a place in the theatre, complementing dramatic work, as well as on the concert stage in exhibitions of its own. Miss Holm composes for solo performance or mass expression with equal ease in this medium. It fills any mood —whether gay or melancholy, joyous or tragic, the modern dance has an adequate form for all purposes.

Finally, in every phase its primary intrinsic aspect is that personified by Hanya Holm—a seriousness of purpose which commands respect from every observer. However you may disagree with them, the modern dancers do mean entirely what they say.

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DUNCAN – St. DENIS

(*Continued from page* 17)

her romanticism an escape. Miss Duncan was of tempestuous tempers, and her life strangely abnormal. St. Denis steeped herself in the mysteries of the Far East, and was almost always representative of moods that were spiritual. Isadora was invariably herself; St. Denis a personification. And just as the first was too often hated, so was the second too openly adored.

Yet, it was from Denishawn, as a matter of fact, that we caught our first glimpse of a radical stride onward.

St. Denis was St. Denis when first she met Ted Shawn. She had already conceived her immortal *Radha,* a sacred Hindu dance, and had toured for three years throughout Europe. After *Radha,* there had come other inventions, each of them based on her knowledge of the Orient; none of them authentic, but all deftly staged and vividly interpreted, via the medium of the theatre. And though very often they were unsuccessful, they watered that courage which blossomed eventually into unshakable faith.

St. Denis was primarily theatrical. She thought, danced and hoped in terms of the theatre. Without the footlights, without the make-up, and bereft of scenery, there seemed *so* little left.

But Ted Shawn thought differently. It was he who introduced technique at Denishawn.

It was natural that St. Denis had no formative academics, no technical background, having tackled the dance as an actress; yet between the two of them, they devised a plan of training the pupil within his or her own inclinations. They abetted themselves through the importation of foreign technicians, and achieved recognition.

The Denishawn Concert Group and the Ted Shawn Dancers, presenting dance-dramas and solos, still dependent upon the theatre, toured from coast to coast, doing both vaudeville and one-night stands. They were a success. They awakened audiences in Peoria as well as in Manhattan, and caused them, perhaps for the first time, to admit a possibility.

"This dancing is saying something," the ordinary layman admitted. "It's the enactment of a tale I can understand, and bereft of the many fancy postures I've so learned to loathe. It's new, and it's virile. I like it!"

And from Denishawn, there came Martha Graham, Doris Humphrey and Charles Weidman.

With these three, each of them striding on beyond their predecessors, there lay the model of the future. They pushed forward. They were original and sincere. And slowly and surely, with them, there has come into being that which today we are lauding to high heavens. And a certain "eyes toward tomorrow" attitude gives us hope for the best.

. . . It is too soon to prophesy. It is too early to boast. We can only say, that today, we have so keen a grasp of the idea of the modern dance that we are no longer of minor consequence. We stand firmly on our own feet.

We are indebted to Isadora Duncan; we are thankful for Ruth St. Denis; but to Miss Graham, Miss Humphrey and Mr. Weidman, we are lifting our eyes hopefully.

There can't be, nor has there ever been, any "founder" of the Modern Dance. There is no such thing as Modern Dance. Yesterday's dance was "modern," today it is passe; our dance is "modern"; tomorrow—but why tomorrow?

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Published on the first of each month.

Subscriptions post paid $4 per year. Single copies 30c each.

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Balletomane Reminisces

(*Continued from page* 36)

cabrioles were effortless. She is credited with the invention of the *entrechat.* And she was the first person ever to perform an *entrechat quatre.* Her elevation, naturally, was limited by the use of heeled slippers. Toe-slippers did not appear until a hundred years later.

One of her major gifts to the ballerina was the shortened skirt. It was she who first realized the hindrance of the long skirts of the period. It was she who dared to shorten them. Despite the cries of heresy and scandal Camargo continued to appear in skirts which hung just below the knee. It was this alone which opened the way for the rapid, brilliant *allegro* steps which are so much a part of classical dancing today. This one innovation was enough to have gained immortality for her. An entire new field in the ballet's technique was opened up because of it. On the stage, she possessed a gayety which had not been seen in the dance previously. In life she was said to be the soul of sadness.

Although many other dancers appeared such as Mlle. Guimard whose technique was delicate and light and Mlle. Allard who had extraordinary fire, in the same period with her, there was no personality save that of Salle' who definitely left her mark upon the ballet. "Ah, Camargo, how brilliant you are!", wrote Voltaire, "But, great Gods, how ravishing is also Salle'."

Contemporary with all of these, was a man whose dreams were far ahead of his time. He was one of the greatest influences that has ever been known in the realm of art. David Garrick, the great English actor, once referred to him as "the Shakespeare of the Dance". His name was Jean Georges Noverre. And he was born in 1727, one year after Camargo made her debut in Paris. From years of experience as ballet-master at Stuttgart where he practiced ballet reforms, Vienna where he was ballet master to Marie Antoinette, and St. Petersburg, he came to the Paris opera in that same role. In 1859 he published his famous *Letters on Dancing.* He was an authority on painting, music, plot-construction, acting and dancing, and his one ideal was to bring all of these arts together in one harmonious whole. This ideal he realized when, in 1775, he produced his first great *ballet d'action, Jason and Medée,* which was performed in Paris. In 1795, Le Picq, Noverre's pupil, produced this same ballet in Moscow. It was the seed which was to later grow and ripen into the greatest dance regime the world has ever known.

This innovation of Noverre was the first example of ballet as we know it today; the first major development toward the bridging of that gap between the Renaissance and *Lac de Cygne.* It is probably the most important innovation ever known in the world of the dance.

And yet this entire eighteenth century dance-scene with its variegated cast of versatile performers, can only serve as a prologue to that which is to come. Their contributions to ballet technique, and artistic achievements of Camargo, Prévost, Salle', Lully, Rameau, Noverre, Vestris and all the rest, only serve as a stage-setting for the *Golden Age* of ballet which was soon to follow.

Noverre died in 1809, just five years before that time, a child was born in Stockholm, Sweden. Her father was an Italian ballet-master and her two aunts were dancers of note. In 1822, at the age of twenty, she was to make her debut in Vienna. And in the years which followed she was to leave her mark of genius so deeply graven upon the art of Terpsichore that even the evenescent pages of time and memory cannot erase it.

Her name was Marie Taglioni.

(*To be continued next month.*)

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THE AMERICAN DANCER

A DANCER'S DIARY

(*Continued from page* 19)

his head came down through the fence and began unstrapping our luggage.

"Gittin' dark so tis, hain't it"? he observed.

"Anyone over in the theater yet, Andy?" Storky asked.

"Jonas is sweepin' the roof off," said Andy, picking up *seven* bags at once and heading towards the house.

"Hey," yelled Storkey, "What do you mean, sweeping off the roof"?

"Why there was some artist fellers paintin' the cobwebs that hung around there and they wouldn't let us touch hide or hair of 'em till they finished scrawlin'," said Andy and went on his way.

"Go on in, gals," ordered Storky, mumbling to himself. "Mrs. Miquel will get you settled for tonight. We're over two houses down the road. S'long. Report at the theater tomorrow morning at eight o'clock." And he climbed on the running board of our deserted car.

Mrs. Miquel was tiny, rather fat and wearing the cleanest, whitest apron I'd ever seen. She had sharp, black eyes and a smile that, although it was very nice, rather made you feel that you'd better behave or, small as she was, she'd turn you over her knee and give you a spanking. Some of the girls looked a little frightened of her. But it seemed to me that a woman who would take in fifteen strange girls, all young, maybe not as green as me, but not any older anyway, must be pretty brave and know just about what she was doing.

We had a supper in what was just the big front living room turned into a dining room. It was very cool with one window looking right out at the ocean.

We had just finished and Betty and I were going upstairs to unpack when we heard a whoop outside.

"It's Don," said Betty and raced to the door.

"We've been over to take a look at the theater,"sang out a boy's voice.

"What's it like"? I asked.

"There's boards on the stage floor but five inch cracks between. The curtain rings up but they can't get it down. A hunk of plaster fell off and scratched Big Dan on the leg and two artists are still drawing one spider web that hangs clear across the top, right in line with the drops and they say they won't stop till they're through, and is Storky mad! Wow"!

And really, Diary, I think Storky has a right to be angry. I know *I* would.

I'd like to catch a glimpse of those artists. They must be very serious about their work to keep sketching away away like that.

But how in the world can Betty and I dance on a stage with cracks five inches between boards and on our toes, and the Bull costume too, I'm scared. I'm tired too and I think I'll wait until morning to write mother.

This place certainly begins to sound interesting. I guess I really will get to see an artist painting in the street and maybe find a *real* honest to goodness author. I won't give up trying anyhow.

But I'm so worried about dancing! I wonder if Nijinsky or Massine or any of the others had to overcome difficulties like these? Perhaps this is going to be a grand experience, but, just the same, I wish I could find a place to go over Prince Igor steps, just *once!*

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IF YOU CAN DANCE

(*Continued from page* 11)

space. Skating is the same thing. An art, once mastered, is yours to do with as you please. Every skater should have a dance background for through it he will learn where to put his body and how to use it.

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An American dancer and an American director, Harry Losee is an inspiration to all young dancers. He started his career in high school dramatics. He soon found that dancing and music were necessary to dramatic expression. When he danced the "music talked." Success came quickly to him, but was not accidental. Quick in mind and body, his energy seems inexhaustible, yet his movements have no sense of haste. His courtesy is as sure and unerring as his sense of musical values. Unlike many dance directors, he is qualified to select, adapt and arrange music, which he did for all the dance ensembles in this picture.

He has woven his own dance pattern through concert and interpretative dancing, through musical comedy, character, vaudeville, modern, tap and ballet. His quest for dance experience, first as a dancer, then a director and choreographer, led him from Canada to South America, from Hollywood to Broadway and back to Hollywood where Twentieth Century-Fox has called him to the Westwood Studio on a long-term contract to direct dances in major musical pictures.

Here again his versatility has been put to a supreme test. When he finished the ballet in *Shall We Dance,* in which he directed Fred Astaire and Harriet Hoctor, production demanded that he work simultaneously on two major pictures, each carrying five dance sequences. For weeks, day and night, he went from *You Can't Have Everything* to *Thin Ice.* One of his assistants remarked, "You would have to be quintuplets to keep up with him."

Losee's first appearance in pictures was as a dancer in Fred Niblo's *Blood and Sand,* with Rudolph Valentino as the star. Among the high spots of his career were his roles as a dancer in *Man Hatters;* choreographer and guest artist at Radio City Music Hall; his stellar role as John the Baptist in *Salome;* and his own production of *The Martyrdom of St. Sebastian.* He directed the dances in both the Vincent Minelli productions of *At Home Abroad* and *The Show Is On* in New York.

If you are fortunate enough to be invited to his home, perched on the top of a Hollywood hill, you may be thrilled again with his great Arabian dance from the *Thief of Bagdad,* or perhaps he will do an American Indian Dance to the music of Charles Cadman, a Cuban rhumba, or a Mexican heel and toe. In a rare mood he may again do with deep religious fervor his interpretation of *John the Baptist.* Whether his mood be light, subtle, grim, strong, or simple, whether he expresses it through dance, music or the drama, he is always dynamic, effective, powerful.

Mr. Losee says, "The day of pure abstract dancing is at an end. Dances are emotional once more. The dancer must live what he is doing, just as the actor does. Dancing must possess a vital significance and reflect contemporary life to appeal to the larger audiences. The Russian ballet was a great step in that direction, yet the principles upon which it was based were not entirely solid or it would not have declined so quickly. That is why an extravagantly conceived ballet like *Scheherazade* now seems to be passé when contrasted with the modern productions.

"While the so-called modern dance was first geometric and abstract, now the dance in any form must be made to feel again; whether it is tragic or tender in its implication it must follow the trend and represent the modern intelligent mind. Every dancer should be as good an actor as he is a dancer, for now acting plays a great part in the art of dancing.

"If you can catch the eye and can dance, you are made. To be successful in pictures, study and work, for you must know modern as well as ballet and tap. Remember many want the job and it requires great determination to attain a technique sufficient to carry you through. It is time to see, to know, to *feel,* the bigger things, for the day of the Dance Drama is here, and *if you can dance, you dance . . . you cannot help it.*"

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FLORENCE POWERS

(*Continued from page* 20)

It was her success in this capacity, her originality of ideas and scope of imagination which caused teachers from western New York to seek her help and, indirectly, by thus beating the proverbial path to her door, caused her to bring her dance service idea to New York where more teachers could reach her.

"Why," she said, "I would just take a name for the production and then let my fancy run wild. One year I remember it was a *Treasure Box* and that gave me scope for many interesting and exciting numbers. One unusual 'treasure' that came out of it was a Tortoise Shell Comb!"

An interesting commentary on the success of these pageants is the report that the management allowed Mrs. Powers only $25.00 for expenses for the first, and $25,000.00 for the fourth one she staged.

"The first requisite for a successful recital," she contributed, "is the ability of the students to come on and off stage properly. First and last impressions are most important, always, and every child who dances in a recital should be especially taught to make entrances and exits. Use a gesture because it has a meaning," she continued, "and remember, costumes should have meaning, too."

In 1933 Florence Colebrook Powers and Donald Sawyer danced at the White House at the Inauguration of President Roosevelt. They had not danced together for several years, and have not since, but "The Indian Reservation Band played for us," Mrs. Powers recalls, and then she admits, "It was my greatest thrill!"

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State of New York, County of New York.

Before me, a Notary Public, in and for the state and county aforesaid, personally appeared Ruth Eleanor Howard, who, having been duly sworn according to law, deposes and says that she is the Publisher of the American Dancer and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit: 1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Ruth Eleanor Howard, Publisher, 250 West 57th Street, New York City, N. Y.; Ruth Eleanor Howard, Editor, 250 West 57th Street, New York City, N. Y.; Managing Editor: none. Business Manager: F. T. Anderson, 250 West 57th Street, New York City.

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RUTH E. HOWARD.

Sworn to and subscribed before me this 27th day of September, 1937.
BERTHA FRIEND.
(My commission expires March 30, 1939.)

JOHNNY BOYLE

(*Continued from page* 14)

the dance with the style and individuality of the dancer he is imitating. Bill Robinson's Shim-Sham is a masterpiece; and the little steps affixed to the stage are for Bill Robinson's famous stair routine. Sometimes he puts a doll on each hand and does duets, such as Shirley Temple and Bill Robinson, or Ginger Rogers and Fred Astaire. The idea is patented, but it seems a needless precaution for it is unlikely there is another dancer capable of such coordination and artistry.

This imitative ability was never employed in Johnny Boyle's own work. His fame rests firmly upon his own individuality and personal style. After he and Brazil separated he worked for a time with his wife, and then he went into production work, staging numbers for several of the Shubert Winter Garden Shows, Ziegfeld Follies, *Castles in the Air* (for which he created the famous chorus doll dance)) and many other shows. He went to England for C. B. Cochrane, and staged *Stand Up and Sing* for Jack Buchanan.

About 1912 Johnny Boyle and Harland Dixon, another famous tap dancer, were talking together in front of the old White Rats Club in New York, when a third person joined them, introducing himself as Jack Donohue, dancer from Boston. They became friends, these three great dancers, and they once worked together for a Lamb's Club Gambol. Jack Donohue said: "Johnny Boyle is the greatest all-round tap dancer," and that was praise indeed coming from the man many people considered the greatest dancer in America.

In 1927 they opened the Boyle and Donohue dancing school in the Gallo Theatre in New York, but upon the untimely death of Donohue, Johnny immediately closed the school.

Now, between appearances in the theatre, he devotes himself to coaching dancers and staging specialty numbers in pictures. His first was a Rudy Vallee picture for Warner Brothers; and his last, coaching Eleanor Powell in her numbers for *Broadway Melody of* 1938.

In spite of the excellent tap dancing being done today, tap has not reached the heights to which it may aspire.

"It is not essential to be a ballet dancer to be a great tap dancer. I am in favor of ballet, I enjoy it tremendously; but tap dancing has its own character and personality. A really great tap dancer would be great regardless of other training," Johnny Boyle points out.

"There is no reason in the world why tap dancing should not be a concert dance, or embody a social theme."

A few years ago he staged the first large tap ballet with a theme for a Lamb's Gambol with Jack Donohue dancing the leading role, using a special arrangement by Gershwin, the composer of *Rhapsody in Blue*. It was a great success and he wishes it were possible to do more of this type of work, but as yet pictures do not offer the medium. Too much cutting breaks the thematic continuity.

"Today tap dancing is essentially a theatrical entertainment dance. To be successful the tap dancer must be a thorough student of the theatre, learn all there is to know of acting and of professional 'salesmanship.' The best dancers today are all good actors."

Johnny Boyle feels it is a fallacy to believe Negroes are better dancers than white people. "A good tap dancer is good regardless of color or race."

"Tap dancing has been looked down upon because it is American!"

But he is quick to add that much of it originally came from Ireland. "The Irish Jig is absolutely the Buck dance of today" and he jumps up to illustrate his point. The name Buck came from "Buck Negroes," and Wing is simply the name of a step which used to be done softly and off the floor, and now is done lower, close to the floor.

A list of Boyle coached dancers is a who's who of tap dancers with no name omitted, from Marilyn Miller, Fred and Dorothy Stone, Buddy and Vilma Ebsen, Ginger Rogers, George Murphy, Ruby Keeler to Eleanor Powell.

This Irish tapper will not open a school or sign a contract with a studio. He has roving dancing feet and he wants to be free to go if the fancy moves him.

His youthful, vibrant outlook on life is reflected in his son and daughter, whom he has taught to dance and with whom he has appeared as a trio. They are very talented young dancers well fitted to carry on the honor of the dancing name of Boyle for many years to come.

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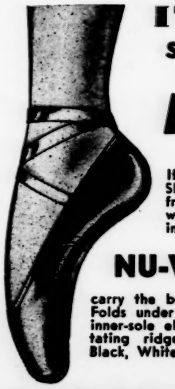

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